

Woman in the Artist's World

Post-Jungian reading of Hedda Gabler

Marcin Retecki



Masteroppgave i Ibsen-studier

Det humanistiske fakultet

Senter for Ibsen-studier

UNIVERSITETET I OSLO

Våren/Høsten 2012

© Marcin Retecki

2012

Woman in the Artist's World: Post-Jungian reading of Hedda Gabler

Marcin Retecki

<http://www.duo.uio.no/>

Trykk: Reprosentralen, Universitetet i Oslo

Summary

Hedda Gabler is among the most commented and staged Henrik Ibsen's plays. It illustrates Ibsen's deep understanding of women's problems, desires and behavior. The protagonist is a very intense and puzzling character. She is complex, ambiguous and mysterious. Those characteristics make her an ideal candidate for research in the psychoanalytical manner.

The post-Jungian approach allows for a very deep and insightful reading of Hedda Gabler. The focus of this thesis lays in the analysis of relations between characters, their language and emotions. The other part of the research is focused on deeper aspects of the unconscious. These are jungian archetypal images such the shadow, the anima and the animus.

The post-Jungian reading of the play opens possibilities of explaining where did character's ideas originate and how they changed the way the characters behaved. Furthermore it explains what stood behind their emotional decisions—the most important part of Hedda Gabler. This research allowed to bring a new perspective in the studies of the play.

Contents

1 Introduction	4
2 The theory behind the unconscious	14
2.1 Introduction to Jung	14
2.2 Important terminology	19
2.3 The shadow	21
2.4 The anima and the animus	23
2.5 Method	25
3 Analysis of Hedda and her relations with other characters	28
3.1 Hedda and Bertha	28
3.2 Hedda and Miss Tesman	30
3.3 Hedda and Mrs. Elvsted	33
3.4 Hedda and Brack	46
3.5 Hedda and Loevborg	55
3.6 Hedda and Tesman	65
4 Hedda's relations and the unconscious	80
5 Conclusions	92
5.1 New layer of interpretation of Hedda Gabler through post-Jungian theories	92
5.2 New perspectives in Ibsen studies	95
6 Bibliography	97
6.1 Primary:	97
6.2 Secondary:	97

1 Introduction

The artistic world works on influences. From the ancient times, the Middle Ages, through Ibsen, up to the contemporary world, I have always noticed a pattern of influences. Men being influenced by women, and women by men. Emotions play a very high role in any kind of art. For this reason, in my previous thesis, I have decided to analyze those emotions and inspirations in Edvard Munch's artistic expression, his vision and how it was influenced by women around him. Through this work I begun learning about the psyche, the unconscious and creativity. I became eager to understand those notions better and thus decided to embark upon analysis of one of the darkest and most unexpected plays written by Henrik Ibsen—Hedda Gabler.

In the following thesis I will present the post-Jungian reading of Ibsen's Hedda Gabler and analyze it in the influential, relational and psychological approach. I have chosen Hedda Gabler because it is the play that, from all Ibsen plays, left the strongest impression on me. In my opinion, Hedda was among the most intense and, at the same time, most puzzling characters created by Ibsen. Her personality was extremely complex, ambiguous and mysterious. She was calculated and cold, yet emotional and intense at the same time. Having such an emotional nature, and manipulative character made her an ideal character for my research.

In the following analysis I will answer many questions concerning Hedda's unconscious. In the analysis of the relations between characters, my focus will lay on what language they used to address each other and what implications it could have. Furthermore, what those characters desired and what they were afraid of. The second part of my analysis will be focused on the unconscious sources and consequences of the behavior observed in those relations. This way I want to uncover her hidden motives and find a psychological answer to where her actions originated and why she decided upon doing them.

I will begin my analysis with a thorough presentation of Carl Jung's theories and how they can be used in accordance to Hedda Gabler. Jung was a well known Swiss psychiatrist who was very engaged in the symbolic and psychoanalytical aspects of literature. His most notable article/speech on that matter was Psychology and Literature, however, references to analysis

of written text can be found in many of his books and have been further developed after Jung's death in 1961. The main concepts that will allow me to go deeper into analysis are close observation of Hedda's relations with other characters, the *shadow*, the *anima* and the *animus*. Hedda's relations are the key to observing how she reacted and behaved and what part of this behavior was conscious, and what was unconscious. This will create a foundation for interpreting the play in the post-Jungian manner. Afterwards, I will use the revealed, unconscious parts of her psyche and connect them with the action of the play to discover how they influenced Hedda's behavior and to understand their implications. I explain further Jungian methodology and theory in chapter two.

My interest in character's psychology originated in my Scandinavian Studies background, during literature courses. In the course in Finish literature, one of the topics concerned the Moominpappa at Sea by Tove Jansson (Tatuś Muminka i Morze), and finding its deeper layer of meaning through psychological reading of the book. This idea got me fascinated with the possibilities of new interpretations—and deeper understanding—of how books or other writing material can be so full of meanings, often different ones for different people. During the course I was introduced to the Jungian reading of literature, archetypes and the mandala. Through reading the text in the “Jungian mode” it was possible to grasp why the text could be understood in so many ways by children and adults alike. The answer was that it was the unconscious thoughts and ideas of the author, which were hidden in the motifs in the book, that made it rich and resonating with reader's own archetypal images. I explain more what the archetypes are in chapter two. I found this notion extremely interesting and since I have delved into how one's psyche unconsciously contributes into a piece of art. My first attempt into such research was my bachelor thesis “Women's Influence on Forming of Edvard Munch's Artistic Expression Between 1862 and 1902” (“Kvinnelig Påvirkning på Utformingen av Edwards Munchs Kunstneriske Uttrykk mellom 1863 og 1902”) where I looked into the pattern of influences that women could have on Munch's art. While in that work I prepared a general overview of women's influences on individual art pieces, in the following thesis I would like to focus on a detailed analysis of one of Ibsen's works, that is Hedda Gabler, which can contribute to the better understanding of its characters and open up possibilities for further research in the connection between the artist's psyche and a piece of art.

Hedda Gabler was the one of the plays that perfectly illustrated Ibsen's deep understanding of women's problems, desires and behavior. In the drama, there were women who had a strong influence on men. The main protagonist was pictured as a woman who had a close relation with a scholar—and artist—Loevborg. Through that relation she became a strong influence on his life, and even after she rejected him, she lived in his memories—he could never forget her. And when Loevborg came back, he again emerged himself in Hedda's manipulations and influences. The same Hedda was also portrayed as a strong and dominating character in her relationship with Tesman. Another woman, Thea Elvsted, took over Hedda's place in Loevborg's life and became his new muse, who actually kept him from his own self-destructive tendencies. In the end, Thea became the only person who made the recreation of the manuscript—a piece of art—possible by inspiring Tesman. Even the character of Aunt Juliana was showed as a woman who had a high influence on her nephew whom she raised. Hedda Gabler showed that women not only could inspire men in their creative work, but they wanted to play a key role in decision that men made in their lives. They wanted to be powerful—whether they were, is another matter.

Perhaps, through insightful observations of women that Ibsen conducted, his artworks can now be the perfect material for psychoanalytical research. Hedda Gabler was an example of a woman, who could have really lived. Her concerns, fears and desires could be possessed by many women of her time. Moreover, many women in the modern world can identify with her desires. Her emotional behavior could even be characterized as symptoms of disease. Such emotionality, which can often be found in many protagonists, needs a very special treatment, and for that reason, psychoanalytical approach has been becoming more and more popular among literary scholars.

Characters in Hedda Gabler were strongly influencing each other. Sometimes even the presence of another person resulted in certain behaviors and reactions. This showed Ibsen's great understanding of social-psychological principles that led people to their decisions. Even if his protagonists and other characters were only fictional, their emotions were a representation of real people's emotions, which could rise directly from Ibsen's own experiences. He could either experience those states by himself or he could observe them in the relation to the surroundings and people around him. Emotions such as hopelessness, guilt, helplessness, revenge, proving one's right, curiousness, boredom, courage—they all came deeply from the psyche. The Jungian and post-Jungian approaches to literature analysis can

provide insight about emotions that the author—consciously or not—transferred into the artwork. Jung's research showed that many of people's behaviors have been reproduced regardless of where or when they lived. For that reason, even in modern research, the archetypes found in ancient texts are still applicable. And Ibsen's popularity nowadays, shows that the problems and emotions that he portrayed are timeless and can be compared to the timelessness of the archetypes. Ibsen's works referred to human relations that have always occurred in people, and that are still current. The rich emotionality and deep portray of interpersonal relations has attracted my attention and drew me into analyzing them from the perspective of the analytical psychology.

Psychological analyses have been quite common and well documented within the Ibsen field, however, post-Jungian perspective has been only utilized by a few scholars, most notably in the analysis of the Peer Gynt and The Lady from the Sea. Kari Lothe noted that within The Jung Institute in Zurich, there have been many interpretations of Ibsen's plays, but they have rarely been in a written form (2003 225). Also Freudian methodology has been widely used in drama interpretations—a few of which I present below—however, it is a completely different analysis than the Jungian one. There are many possible approaches within the analytical psychology, for that reason it is important to state that my main interest lay in the post-Jungian, classical school that I describe further in chapter two. It is also worth noting, that there have actually been one, known to me, reading of Hedda Gabler in the Jungian manner: The Bitch Archetype by Ibry Theriot. While his work has an interesting perspective on revealing a new archetype, that is the *bitch*, it is far from comprehensive as his description is focused on finding similarities between characters from Henrik Ibsen's, Eugene O'Neill's and Tennessee Williams' texts. Because there are little to none Jungian readings of Hedda Gabler—which, as I showed above, is a perfect play for such reading—I decided myself to introduce such approach to the Ibsen field.

As David Richard Jones once stated: “From Ibsen’s time to our own, the dislike for Hedda Gabler Tesman has been virtually (sic) unanimous” (447). Both critiques and scholars have not treated Hedda well, they almost damned her as an evil and malicious monster. In my opinion, this view is well outdated and needs to be reestablished. Even though Hedda Gabler is among the most commented and the most performed of all Ibsen plays, it has rarely been analyzed in the notion of the unconscious, left alone Jungian psychology. According to my research, articles about Hedda Gabler gave a very profound idea of the main person's

character, her emotional state and how Ibsen approached building his female heroine. However, none of them present a thorough analysis of Hedda's personality in the influential-relational approach that could reveal her psyche and unconsciousness.

There are many articles and even books concerning Hedda Gabler that were trying to reveal her behaviors and ambiguities. The works such as Else Høst's 'Hedda Gabler:' En Monografi, Arild Haaland's Seks Studier i Ibsen or Errol Durbach's "The Apotheosis of Hedda Gabler" showed a variety of possible interpretations and analyses. However, in none of such works have I found the detailed investigation and psychological implications of the protagonist's behaviors in the Jungian context. For that reason I decided to embark upon such an investigation myself, and try to reveal all the possible glimpses into Hedda's psyche that can be found in the text.

One of the motives that has been thoroughly studied and interpreted by many Ibsen scholars, is the vine-leaves. Durbach had a very interesting approach to this motif in his article "The Apotheosis of Hedda Gabler," which I highly recommend. There are also other great works like "Mythic Structure in Hedda Gabler: The Mask Behind The Face" by Elinor Fuch, "Some Notes on the Negativity of Hedda Gabler" by Frode Helland or "Vinløv i Håret: The Relationship between Women, Language, and Power in Ibsen's Hedda Gabler" by Tanya Thresher. All these articles analyze vine-leaves image in depth. Also Sandra Saari in her "Hedda Gabler: The Past Recaptured" showed some very interesting points regarding the recurrence of the vine-leaves motif throughout the play. Therefore, vine-leaves will not be the focus of my analysis, however, I will refer to them in the animus context.

William Archer began the dialog about Hedda's personality already at the turn of the century. In his relatively short article about Hedda Gabler he stated that "Of all Ibsen's works, Hedda Gabler is the most detached, the most objective-- a character-study pure and simple. It is impossible--or so it seems to me--to extract any sort of general idea from it" (263). Archer, even though he had already access to Ibsen's letters and was one of the most knowledgeable Ibsen scholars at the time, did not notice how personal and individual was the portrait of Hedda to Ibsen. I do agree with Archer's view that Hedda is "a character study" but I do not agree—as many other scholars that I present below—that Hedda was detached or objective.

A.E. Zucker, in his short, yet informative article "Ibsen's Bardach Episode and Hedda Gabler," was, probably, the first to openly oppose Archer's view, and stated that Emilie's

letters were directly connected to Hedda Gabler: “[. . .] [critics] have held the view that it had no connection whatever with *Hedda Gabler*, the play he was evolving in his mind at this time” (298). While Zucker did not comment Ibsen’s inner self, he approached Emilie Bardach as a possible emotional influence for him: “I myself, on the contrary, believe that an objective examination of Bardach letters shows them to be very definitely related to *Hedda Gabler* [. . .]” (291). Zucker left the question about Hedda’s model open, however, he clearly stated that it was worth examining.

Halvdan Koht, in a short chapter “Repressed Desires: Hedda Gabler (1889-90)” in his book Life of Ibsen, brought the question about the origin of Hedda back. However, his approach was very loose. Koht was not pointing it up directly, but he showed the strong pattern of influences that happened during the summer of 1889 and the following year and a half. Koht, similarly to Zucker, left the question open. As his book was written in a biographical approach, he was probably not willing to immerse himself into the question of Hedda’s—or Ibsen’s—psychology. Although he did observe the very peculiar aspect of Ibsen’s letters to Emilie, and the fact, that the author, at the same time, had another growing relationship with Helene Raff: “His letters often seem to be written as experiments in psychology, a possibility made even more likely since at times he wrote drafts of letters first” (Koht 1971 392). According to Koht, Ibsen was interested in a close observation and analysis of women and their psyche. Even his stay in Gossensass, where he was on vacation, was only a pretext to study people and their behaviors, which he described as “interesting, and in some ways profoundly disturbing” (qtd. in Koht 1971 390). Such deep analysis from Ibsen side must have left a strong mark on his next play, Hedda Gabler. Therefore, the psychoanalytical approach to the play is very much in place.

Else Høst’s analysis of Hedda Gabler is a thorough and careful monograph published in 1958. It showed the vast possibility of Emilie Bardach being a direct model for Hedda and a moralistic approach to the interpretation of the play. As Toril Moi noted, Høst was not interested in the psychoanalytical reading of the play and thus her scrupulous analysis unfortunately lacked that approach (1983 44).

Also Arild Haaland in his Seks studier i Ibsen tackled Høst’s ideas from a different angle and showed that her moral approach to the drama was hard to be agreed with (576). Haaland claimed that Høst’s view on Ibsen’s letters and Emilie’s diary was distorted. Another idea he presented was that Hedda’s femininity could be interpreted in two ways: as a very particular

characteristic of the protagonist, or as Ibsen's own projection on her. However, Haaland also stated that such a statement was very problematic, and as such hard to prove. Although, he added that all of Ibsen characters first and foremost come from his very own mind and imagination, and so they must contain at least a bit of his own personality.

Errol Durbach in his “The Apotheosis of Hedda Gabler” from 1971 introduced a new perspective on Hedda’s decision on suicide. His thorough analysis of her death and its Dionysian background was clearly detached from any former descriptions of this act. Durbach defended Hedda strongly: “Not to see a ‘positive essence’ within the apparent negation is, it seems to me, to misconceive of the play’s central meaning and Ibsen’s meticulously calculated preparation for that climatic moment of apotheosis” (1971 143-144). He argued that “Hedda’s death is, perhaps, the last great tragic gesture in modern drama” (147). This view was a radical change in the comprehension of the protagonist and her act. In my opinion, what Durbach presented was a high incomprehension and misunderstanding of the main character by many readers. Hedda had been doomed both by critiques and directors, which resulted in a negative atmosphere around her. It was hard to talk about the positive when everyone around talked about the negative. Durbach was courageous enough to open up Hedda Gabler to new possibilities and interpretations.

Jones continued this dialogue in his article “The Virtues of Hedda Gabler”. He pursued the notion, which was introduced earlier by John Northam—and, what Jones did not state, by Durbach—that Hedda was a much deeper character than previously believed: “She is a serious thinker but lamed by her social conformity. She is a poet but a bungler. [. . .] she becomes a notably more twentieth-century character now [. . .]” (Jones 448). However, Jones was—same as Durbach—much more interested in the tragedy of Hedda’s final act and its reception among critiques and thus he did not extend his psychological analysis. Although it was interesting to see another author tackling those very interesting questions.

Sandra Saari on the other hand, wanted to break the tendency of analyzing Hedda’s motives and tragedy and decided to concentrate on the action. “*What* is Hedda doing?” asked Saari in an attempt to reestablish the basic element of a tragedy—the plot. Her analysis created a very strong foundation for the analysis of action in Hedda Gabler and, indirectly, of Hedda’s choices. What is also important, Saari brought up the importance of Ibsen’s drafts in the analysis of his character creation. As Saari showed with the examination of previous versions

of the text, it became more clear where Ibsen was aiming and what he wanted to emphasize in his characters.

Moi, in her “Narcissisme som Forsvar: Ibsen's Hedda Gabler” created a fascinating Freudian reading of the play. She showed a very profound view of Freud's methodology and deep analysis of Hedda's behavior in that context. Particularly interesting was Moi's investigation of the narcissistic characteristics of the protagonist (1983 43). However, in my opinion, bringing most of the play's premises to phallic symbolism is not the only correct psychoanalytical approach. As I mentioned above, post-Jungian theories open up much wider spectrum of interpretations and analyses than just the erotic background, and can contribute into new perspectives on Hedda Gabler.

Elinor Fuchs in her quite controversial article “Mythic Structure in Hedda Gabler: The Mask Behind the Face” continued the mythological analysis adding even more gods to it. Although her text may seem a bit too harsh, she opened a space for innovation within the traditional—mythical—analysis. Fuchs showed that Hedda could carry much more than previously imagined. She showed the protagonist as an evil, almost terrorizing, character, more of a Nietzsche's overman than a socially bonded women, which she was often characterized as. What I believe was most striking about her article was, once again, a characteristic of Hedda Gabler as “a psychological portrait of a modern woman” (209), and completely no further interpretation of that statement besides a very interesting conclusion: “A comparison of the early and late drafts of the play will show how thoroughly the playwright de-psychologized his heroine. [. . .] What Ibsen left was pure act, thrown into mysterious and powerful relief” (210). As Fuchs did not provide any evidence for this opinion, it is certainly worth further analysis.

One of the articles that tried to closely analyze relations in Hedda Gabler was Stein Olsen's “Why Does Hedda Gabler Marry Jørgen Tesman?” Olsen tried to answer his research question from the realistic, moral-aesthetic perspective. However, his analysis, while historically correct, did not take into account any psychological sources and implications of Hedda's decisions. For that reason I found it incomplete and superficial.

Gail Finney in the chapter “Maternity and Hysteria: Ibsen's Hedda Gabler” in her book Women in Modern Drama made two very interesting points regarding Hedda Gabler. Her first observation was how strongly Ibsen portrayed Thea as “neither biological mother nor

literary creator but instead [was] relegated to the role of muse” (154). Perhaps such statement undervalued Thea as an individual, but it emphasized her role as the influencer in the play. Another notion, was introduction of Freudian ideas to interpret the “symptoms” and the “hysteria” that, as Finney claimed, happened in Hedda Gabler. Although I do not completely agree with her interpretation, due to Freud's restrictive approach—what I will explain in chapter two—it is an interesting input and needs to be regarded.

Theriot, in her—already mentioned—article “The Bitch Archetype” tried to establish a view that Hedda is one of the representatives of the artistic archetype called the *bitch*. As far as her analysis was interesting and quite stirring, I must say that her treatment of Jung's theories was shallow and she did not deepen into the more modern approaches and developments of his ideas. Also her simplistic attribution of anima as a mother figure and animus as the father figure—as I will explain in detail in chapter two—was confused with the mother and father complexes. However, Theriot made a few interesting points about the protagonist's lifestyle, and brought Jungian reading into the field.

More recently, in the book Ibsen's Women, Joan Templeton analyzed women among Ibsen's plays and his biography. However, as noted by Toril Moi in her review (2000), Templeton's presentation was limited, as her work analyzed the very wide spectrum of Ibsen's plays and biographical occurrences, which was hardly in-depth. In addition, as Templeton stated, she did not yet have a possibility to read Ibsen in the original language. Therefore, her approach was much more concerned with the biographical insights into reading of Ibsen's plays.

Ellen Mortensen in her article “Ibsen and the Scandalous” came back to the notion of comparing Ibsen's plays with the Greek tragedy, which was also earlier presented by Durbach. However, Mortensen went a step further and showed the perspective in which Ibsen could be a precursor of many modern mann-media shows. She claimed that they are basically based on principles that Ibsen introduced with his contemporary plays. In addition, Mortensen introduced an idea of Hedda's repressed homosexuality depicted by her obsession with hair: “Hedda is constantly playing with, pulling or commenting on Thea's beautiful, blond, curly hair” (179). This claim, while very provocative, could be contended through Hedda's actions. I will touch upon this notion in chapter four.

There are a few articles that were my initial inspiration to begin research on Ibsen's Hedda Gabler from the Jungian point of view. The first one was Erinç Özdemir's “A Jungian

Reading of Ibsen's The Lady From the Sea.” Özdemir’s article was a trigger that I needed to immerse into the deep psychology of Ibsen’s protagonist. Other two recent articles that inspired me to embark on this research project were Nigel Hand’s “Hedda Gabler, Psychoanalysis and the Space of (the) Play,” and Lise Præstgaard Andersen’s article “Who was Really fatal – Ibsen, Brandes or Emilie?” (“Hvem var Egentlig Fatal - Ibsen, Brandes eller Emilie? : Kærlighedshistorien”). While the first one was an overall analysis of the play’s situation it raised the psychoanalytical aspect to the play’s interpretation. The second article had a more biographical approach, yet, the author suggested the notion of Hedda Gabler not only being a very conscious character by herself, but also a distinct, yet unconscious, projection of Ibsen’s own personality. Andersen suggested that Hedda Gabler was Ibsen’s anima—a concept very tightly connected to Jung’s psychology, which I will explain in the next chapter.

In my research I decided upon using Michel Meyer's translation of Hedda Gabler from 1961. All the English quotations from the play will come from this translation. In addition to the translation, I will use the original Ibsen text from the first edition of Hedda Gabler from 1890. The text is available in a digital version thanks to Henrik Ibsens Skrifter.

2 The theory behind the unconscious

2.1 Introduction to Jung

As noted in the introductory part, Jungian theories have been used in literature interpretation since the early 20th century. Jungian approach is only one of many psychoanalytical approaches that can be found in readings of modern literature. Other approaches include Otto Rank's pre-Oedipal theory (later redefined and established as object relations theory by Melanie Klein) or Freud's original psychoanalysis. As Douglas Davis observed, Jung was an eager practitioner of Freud's psychoanalysis in the early 20th century (35-42), however, he decided to abandon Freud due to their disagreements and personal issues (48). While Jung was Freud's student and they shared many ideas about the psyche and therapeutical methodology, when they parted, Jung concentrated on evolving his own theories. In 1916, Jung began using "analytical psychology" to name his theories and differentiate them from Freud's psychoanalysis (Young-Eisendrath xiii). One of their main differences laid in one of assumptions which Freud used in his research, that the repressed material hidden in the unconscious was given by repressed sexual instincts. While Jung in his analytical psychology had a more general approach. He did not want to have any assumptions about the unconscious material. The unconscious, he claimed, could contain repressed sexual drives, but also aspirations, fears, etc. (Davis 37, 49). David Hart recalled that Jung emphasized the importance of having a full respect for what one encounters, for the unknown and unexpected (89). This gives a much more open-minded perspective than the Freudian one. Because Freud was the first to establish the psychoanalytical theories, most of the later developments are often, mistakenly, described as post-Freudian. Although, as analyzed by Andrew Samuels, many of the modern developments in psychoanalysis were actually initiated by Jung, not Freud (4). Thus Jung's theories, for a long time, have been in the Freud's shadow and it has not been long since Jung's approaches begun being treated as real tools both in psychology and analysis of arts.

Jungian theories have since developed and have been expanded. In 1985, Samuels coined the term post-Jungian to show both connection to the tradition of Jung's theories and to show that they have developed since. In addition, Samuels proposed the following division of post-

Jungians: the classical school, the developmental school and the archetypal school (Samuels 8). Samuels's concept was accepted among psychologists and it marked itself by not being exclusive.

These three schools can be apprehended in a way that respects both their manifest differences and the fact that they have something in common. A way to do this is to imagine a common pool of theoretical concepts and clinical practices. Each school is understood as drawing on the whole pool but privileging and emphasizing certain elements more than others. (Samuels 8)

This gave a fair amount of flexibility in classification and opened up possibilities of overlapping and variations between each analyst. Because there are some misconceptions about the wide spectrum of Jungian approaches, I would like to describe briefly each of the schools.

2.1.1 The three post-Jungian schools

For a person who is new to the topic, the archetypal schools seems to be the most sensible at first sight, based on its name. However, the name is the most misleading aspect of that approach. Michael Adams stated that the school was founded by James Hillman in 1960s as a reaction to “an unnecessarily metaphysical assumptions in Jung” (103). Its main concept is the rejection of the noun “archetype” that was proposed by Jung, because of often misconceptions of its meaning. What they do accept is the usage of they term “archetypal image” although it was reduced to the simple “image.” The basis of this approach is the image—thus often regarded as “imaginal psychology” (Adams 105)—and imagination as the key to accepting that “reality is imagination” (105). It consists of analyzing images from dreams and fantasies as they are, and not making unnecessary assumptions. The dreams and visions, claimed Adams, consist of implicit metaphors produced by the unconscious: “As an analyst, an imaginal psychologist must be an imagist, a phenomenologist, and a metaphorician” (105). Through this approach it would be, for example, possible to study Hedda's vision of the vine-leaves. However, because of the small amount of description of that vision and impossibility to ask her about it makes it a poor choice for my analysis. It might have been more useful in analysis of other Ibsen plays such as Peer Gynt, Brand or Lady from the Sea because the imagination and vision has stronger presence there.

The developmental school has a somewhat different approach. It stresses the importance of early childhood in analyzing the psychological state of a person, and pays attention to

phenomena of transference and countertransference during the analytical sessions with a patient (Samuels 8). As noted by Hester Solomon, while Jung did research on those aspects, they did not lay in his main area of interest (119). He emphasized the importance of exploring the psychology of a whole person's life—that was also another thing that differentiated him from Freud, who located the start of psychology at the age of four (Samuels 6). The developmental school can be linked to another theory in psychoanalysis, that is Melanie Klein's object relations theory. Samuels claimed that it was Jung who initiated the mother-based psychology and traced the influences on human's psyche even to prenatal events (4). Solomon described that connection at length in her chapter “The Developmental School.” Especially interesting is the part where she compared different appellations used by Klein and Jung, and connected them because they had very similar ideas, only the proposed language was different (Solomon 126). While this approach might be very valuable in psychology and clinical practices, within Hedda Gabler it might be hard to be used. As far as it is possible to indicate, Hedda had a father who was a strong figure in her life, and there is no information about her mother. Since Klein stressed the importance of the infancy and the connection between the child and the mother (Solomon 125) it is nearly impossible to analyze Hedda in that regard. Such work would be based too much on assumptions and hypothesis, and this is not my intention. Moreover, while the theory of transference—that is unconscious redirection of feelings from one person to another, especially in the clinical setting when a patient redirects feeling to his analyst—could be useful, the countertransference is a theory strongly coupled with the situation found during therapy and would not find its place in psychoanalytical reading of literature, unless in a close regard to the author. The developmental school would certainly be a possible approach if Hedda was a real person who went to therapy and could be analyzed through her whole life, not only the short episode that we know from the play.

The last post-Jungian approach was called by Samuels the classical school and was characterized by him as seeking “to work in a way consistent with what is known about Jung's own methods of work” (Samuels 8). Of course the classical school has not stopped developing and it is as dynamic as other approaches. Hart described that the classical approach is different from the other two schools in that it “relies on a spirit of dialogue between conscious and unconscious” and thus makes the ego—in contrast to the archetypal school—an important aspect of the analysis (89). From the developmental school, it differs in that it does not place emphasis on the transference and countertransference, and stresses the

importance of Self rather than the development of the personality. Hart described being “classical” as not simply following and repeating Jung, but rather embracing his general method of analysis (89). It lays its interest in analyzing the shadow, the process of individuation and the conflict of opposites. This approach opens up a lot of space not only in psychology but also in literature analysis. For that reason I will use main concept of that school in my own analysis of Hedda Gabler.

2.1.2 Jung and literature

Jung mentioned literature and his approach to it in many of his writings, but the article that really got the attention of the literature scholars was Psychology and Literature where Jung directly pointed that literature can and should be interpreted using analytical psychology. His approach is not predominant and he did not suggest it is better than other approaches, but that it is complementary to aesthetics. “I shall not encroach on the territory either of the literary historian or of the aesthetician, for nothing is further from my intentions than to replace their points of view by psychological ones” (1966 85). What makes the psychological perspective important to scholars is that everything people create comes from nowhere else but their psyche:

[. . .] the human psyche is the womb of all arts and sciences. The investigation of the psyche should therefore be able on the one hand to explain the psychological structure of a work of art, and on the other to reveal the factors that make a person artistically creative. (Jung 1966 86)

The basis of analysis are the aspects of the psyche that Jung called the personal unconscious, and its negative counterpart, the collective unconscious. The difference between the two consists of the fact that the latter does not “owe its existence to personal experience and consequently is not a personal acquisition” (Jung 1975 42). According to Jung, the collective unconscious consists of the archetypes, which are “the unconscious images of the instincts themselves, in other words, that they are *patterns of instinctual behaviour*” (1975 44).

There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the form of images filled with content, but at first only as *forms without content*, representing merely the possibility of a certain type of perception and action. (Jung 1975 48)

The concept of the archetype was not new at Jung's time—as Jung himself noted—and was widely used, also in literature studies, however, it was named differently by different authors.

Susan Rowland, in her book C.G. Jung and Literary Theory (1999), gives the following, a bit refreshed, definition:

Within the unconscious is to be found the ‘personal unconscious’ – repressed material from everyday life and the ‘Collective Unconscious’, the strata of archetypes that are inherited and represent a phylogenetic layer. Archetypes are not inherited images: they are content-free but are inherited potentials for image-formation and meaning. They are unrepresentable and can manifest themselves only as archetypal images which are subject to the cultural and personal input through the personal unconscious. (Rowland 10)

The material that is possible to analyze is then the archetypal image, not the archetype itself, which is by definition only a form. The analysis of them is the basis of the archetypal reading of literature. Because this type of analysis is not the main framework of my thesis, for further information on that aspect and proper proof I encourage to check Jung's The Archetypes and the Collective Unconscious (1975) and a great summary of recent developments of Jungian theories edited by Renos Papadopoulos The Handbook of Jungian Psychology (2006).

The unconscious, as defined by Jung, has a creative force itself and exerts it upon the ego—it was also one of the points of his disagreement between him and Freud because, as Rowland noted, Jung “generally tried to give the unconscious priority over consciousness” (10). Jung stated that because of the emotional nature of the unconscious, it must have some sort of autonomy:

The autonomy of the unconscious therefore begins where emotions are generated. Emotions are instinctive, involuntary reactions which upset the rational order of consciousness by their elemental outbursts. (Jung 1975 278)

This means that many of the uncontrolled and emotional behaviors of people are in most part of the unconscious matter. By observing those behaviors, we can dig deeper into person's unconscious, their hidden motives and fears. As noticed by Jung, people tend to be unaware of their own behavior, and they unconsciously manifest and betray themselves, their secrets and things they would never think about consciously. Moreover, “unconscious phenomena manifest themselves in a fairly chaotic and unsystematic form” (1975 276). They can have a form of hard to describe proceedings, visions, dreams, sudden thoughts etc. They can be, on first sight, completely unrelated to the reality. However, as Jung noted “nothing produced by the human mind lies absolutely outside the psychic realm. Even the craziest idea must

correspond to something in the psyche” (1975 278). Jung also observed that “dark characteristics,” that is the negative shadow, have a strong emotional nature and “a kind of autonomy, and accordingly an obsessive or, better, possessive quality. Emotion, incidentally, is not an activity of the individual but something that happens to him” (1995 95). People do not plan their emotional actions.

According to Rowland, Jung's idea of the mental health, and being unique and autonomous lay strongly withing a dialogue with the “archetypal forces in the unconscious.” That means that it is the unconscious that shapes the ego (11). The archetypes that are most clearly visible and observable are those that have strongest influence on the ego. Jung claimed that “These are the *shadow*, the *anima*, and the *animus*. The most accessible of these, and the easiest to experience, is the shadow, for its nature can in large measure be inferred from the contents of the personal unconscious” (Jung 1995 95). Rowland added that the shadow is then the opposite of the creative side of the psyche or, in other words, “the thing a person has no wish to be” (Rowland 14) but nevertheless can often be.

As observed by Özdemir, literature is “one realm of expression of archetypal images and ideas that reveal, in an obscure way, workings of the collective unconscious” (35). Because of the chaotic nature of the unconscious, part of it cannot be rational, or explained rationally. It is strongly symbolic and metaphorical. Also Jung himself stated in his works, that it is impossible to “grasp the nature of the psyche per se but can meet it only in its various manifestation” (1966 85). For that reason the “Jungian mode of reading” is partly making hypothesis that are barely our own expression, influenced by our own subjectivity. Jung is only giving us the tools of interpretation, not the ready to use recipes.

2.2 Important terminology

Before we can establish a proper definition of the shadow or the anima, it is crucial to fully understand the basics of the psyche and its construction. Therefore I would like to begin this section with definitions of *id*, *ego* and *super-ego*—3 parts of the psychic apparatus that were defined by Sigmund Freud. The *id* is a set of uncoordinated instinctual trends. Being uncoordinated makes them by definition unconscious. The *id* acts according to the *pleasure principle*—it avoids pain or displeasure by rising the instinctual tension in a person. The

super-ego, on the other hand, is the critical and moralizing part of the psyche. Because it aims for perfection and ideals, it is a kind of what a person wants to achieve. It tries to achieve spiritual and moral goals by criticizing and prohibiting an individual's drives, fantasies, feelings or actions—it controls the sense of right and wrong, and guilt. This makes the super-ego being in contradiction to the id—super-ego strives to act in a socially appropriate manner while the id wants instant self-gratification—they work on two different poles of the psyche. The ego is the part in between—it binds the two contradictory elements by trying to find the balance between primitive drives and reality while satisfying both the id and super-ego. The ego represents what may be called the common sense, being the organized and realistic part of our psyche.

In addition to the Freudian model, Jung separated other parts of the psyche. One of them is the *self*. It is, as claimed by Hart, “a unified whole of which the conscious ego is only one essential part” (91). The rest of the self is unconscious but it reveals itself through dreams, visions, behaviors or seemingly accidental events. The self strives for the wholeness of the psyche—that is a balance and “fullest possible consciousness of all that comprises one's own personality” (91). The process of approaching this wholeness is called the process of individuation. Warren Colman explained that the self can also be seen as the goal of individuation (153). It will be explained further in “The shadow” chapter. Ann Ulanov observed that the ego and the self “speak different languages” (299) and they have different means of communication. The first uses feelings and words while the latter uses images and affects. Jung himself, as noted by Sherry Salman, described the self as “an ideal agency that contains, structures, and directs the development of *the entire psyche*, including the ego” (62).

The *persona*, said Hart, is “the personality which, willingly or unwillingly, one presents to the world” (94). It is a certain defensive mask that people wear to hide emotions, attitudes or conflicts. The persona is a natural—and essential—way of adapting to our world and, as Young-Eisendrath called it, a “social look” (232). However, if a person presents an image that deviates from one's true self in a high degree, it can produce a strong conflict within. These can lead, claimed Hart, to anima/animus possession in certain aspects of life—because psyche seeks wholeness at any cost (94). The anima/animus and the persona lay in the opposite to each other, as the first one is one's attitude towards the unconscious, while the latter towards the external—collective—world (Colman 154). Ann Casement added that the

persona and the shadow can also be opposite to each other (100). In both cases, over-identification with the persona can be pathological

A complex, as explained by Young-Eisendrath, is “an emotionally charged cluster of notions or images that acts as if it were an autonomous 'splinter' personality” (315). The core of the complex usually is made of a strong archetype, for example the mother archetype. The archetype, noted Hart, is only a potential for the creation of the complex (90), and its real development happens through one's experiences which create a stable emotional pattern of within an individual. Kast added the following comment: “I understand complexes as generalised, internalised episodic relationship patterns which always imply an emotionally toned collision between a significant other and the ego as it is at any given time” (127). Kast's definition is a bit wider than Hart's, however, they both show the importance of complexes for the psyche.

2.3 The shadow

Having the above concepts in mind, it is now possible to establish the definition of the shadow. As Jung observed, the shadow is what people do not want to realize about themselves:

The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly and indirectly—for instance, inferior traits of character and other incompatible tendencies. (Jung 1975 285)

It is made up of the tendencies, motives and traits that are somehow shameful for a person, and is often tried to be repressed and hidden deep into one's self. They become unconscious and hidden, even from the person's consciousness (Jung 1995 17). Due to the fact that people most often do not want to acknowledge the irksome parts of their self, “they unconsciously project their shadow onto another person” (Özdemir 45). Jung points to the fact that when such situation appears, “there is usually strong moral indignation and the groundwork is laid for a moral crusade. Filled with righteous indignation, persons can attack others for perceiving in them what is unconscious shadow in themselves, and a holy war ensues” (1995 17). In other words, the particular person finds all the characteristics of their own hidden and

repressed traits, and finds them in people surrounding him, either one or many. It creates a position in which that person cannot sense that those characteristics are only his projection, and actually correspond to his own state of psyche. Jung observed that it does not matter how obvious it could be to other people, the subject will always have trouble perceiving the projections himself: “He must be convinced that he throws a very long shadow before he is willing to withdraw his emotionally-toned projections from their object” (1995 96). Because the shadow is a problem, a moral one, that concerns the whole “ego-personality,” one has to accept one's own dark aspects of the personality to become aware of it (Jung 1995 95).

But how does one become conscious of one's shadow? To answer that question, Jung created the theory behind the process called individuation—or becoming one's *true self*. The shadow realization is one of its very first elements. According to Verena Kast, the goal of this process is to “become more and more who we really are, distinct from others and yet in relationship to others” (113). This process is not only needed to achieve—as called by Özdemir —“psychic health and a meaningful life” (34), but it is also the process “whereby the self becomes whole, unique and autonomous,” creating a kind of self-realization (44). Jung was aware that individuation is not easy and to “see one's shadow clearly and to admit its reality requires considerable moral strength in the individual” (1995 18). Therefore, there are people who never reach this level of self-realization and cannot accept the existence of their shadow. There are people, said Jung, who can not or do not want to realize that they act according to their unconscious: “Wherever human behavior becomes driven by unconscious needs, desires, or wishes, shadow gathers and usually remains unexamined” (1995 18). Those people will never be aware of their projections and will feed them and grow them, what can lead to personal and mental problems.

Because every person has some sort of repressed material, the shadow is the one of the very first elements of the psyche that needs to be examined. In the analysis below, I will try to establish Hedda's behaviors and language. It will make it possible to later go deeper into her personality and investigate which of her traits are being projected onto other characters, but come from her own self. Analysis of Hedda's relations is then the first step in that process.

2.4 The anima and the animus

In a very short yet thought-provoking introduction to the notion of the anima and animus, Jung wrote: “I shall begin with a brief statement: in the unconscious of every man there is hidden a feminine personality, and in that of every woman a masculine personality” (1975 284). As I introduced above, one of the quintessential ideas introduced by Jung, is the process called individuation and the first part of it was the exposure of the one's shadow. The second step in this process is identifying the person's anima and animus. Kast pointed that “An essential part of this process [. . .] is that a man becomes conscious of his anima, and a woman of her animus, in order to differentiate him or her from it, and not to be dominated by it” (113). However, her division between the man's anima and woman's animus was a bit simplified and will be expanded further below.

What animus and anima can represent, is basically the unconscious of a given person at a given moment. They can have a strong influence on the ego and thus have an effect of fascination and “disquieting stimulation” (Kast 119), and as Jung noted, they can even have a disturbing influence leading to neurosis or other pathologies (1995 95). Because the anima and animus are concepts of the unconscious, they are not easily revealed and therefore often hidden from the consciousness. They can be discovered—similarly to the shadow—through the observation of their projections on other people (Kast 119). The projections can have various forms, but their main characteristic is that they are influenced by the parent's complexes. The father and mother complexes can be a foundation for the animus and anima, but it is important not to confuse them. Those complexes are only one of the elements constituting the whole concept, and are further developed and influenced by other figures that people encounter during their life, most notably by the mysterious stranger (Kast 122).

As noted by Özdemir the anima and animus become projected if they are strongly repressed and fail to become integrated into the consciousness (42). The projection can have then a violent effect on the psyche of the projector or emotional outburst upon the object of the projection. Kast claimed that if projections remain unconscious “they may behave as autonomous complexes, with negative effects” (117). One of the reasons they stay so deep in the unconscious, is the over-identification with the persona, which then suppresses the unconscious:

Anyone who over-plays his/her social role becomes prey to unconscious forces that activate the anima or the animus to compensate for the imbalance. An outwardly strong, masculine man 'becomes inwardly a woman, i.e. the anima, for it is the anima that reacts to the persona.' In the case of woman it is the animus that asserts itself against the persona. (Özdemir 42)

In other words, Kast said, even the most masculine man, can have projections of his anima that are as much feminine, as he is masculine, creating a very violent issues in the psyche and lack of its acceptance (115).

It is worth noting that the animus or animus can often be projected onto heros or intellectuals as they unconsciously represent the wise man/woman, the mysterious stranger or the unknown boy/girl archetypes. Kast observed that they are always connected to, or somehow influenced by the authority figures such as teachers, parents or heroes, and even by brother/sister figures who can substitute or influence the parental figures (124).

Özdemir once again rightly stated that the anima and animus projections are much harder to be acknowledged than the shadow (45). According to the developmental approach, which Jung himself described, the anima and animus are archetypes that begin being filled with images from the earliest childhood. Kast explained that one of the very first of such images is the mother image, quickly followed by the father image: "From the point of view of psychological development, anima and animus are to start with linked to the parental complexes, and are obviously coloured by them" (127). However, as the person develops and encounters new male and female figures, the anima and animus change and develop. As developed in post-Jungian theories, both men and women can have the animus and anima, often in a tandem, thus they are not gender specific (Kast 116). Even Jung himself—although he did not name it that way, probably due to the social and cultural principles he lived in—described his encounter with his anima and animus figures. He was preoccupied with the anima concept, but he did mention the male figure connected to the archetype of the wise man that he also encountered. This, as argued by Kast, could have easily been his animus (114).

Furthermore, wrote Kast, "the more the youth is influenced by the parental imagos, the more the choice of the beloved will be a positive or negative replacement of the parents" (116). It means that the anima and animus do not only influence the ego itself, but they can often be projected onto the life partner of the person and such partner could also be chosen on behalf

of the anima or animus, not the persona. What this concept gives is basically an explanation for why one falls in love or has a strong fascination another person. It explains the impossible love and behaviors that one did not intend or understand (113).

What Kast also noted, is that although there are many views of this rich concept, there are no right or wrong answers: “When we look at these concepts from other perspectives, we find different opinions of them. [. . .] We should find out what the concept means personally to the analyst [. . .]” (128). For that reason I will analyze all Hedda's encounters as liable to have anima/animus foundations. Again, the thorough analysis of Hedda's relations is needed to uncover her possible projections on other characters.

2.5 Method

The repressed and unconscious material reveals itself through many different manifestations. It can have a form of dreams, visions, emotional behaviors, sudden thoughts or specific language. Because Hedda Gabler is a play consisting of, in most part, dialogues, short descriptions and stage directions, it has a very specific form and needs to be treated in a certain manner. There are no precise descriptions of characters dreams or visions. Actually, there are no mentions of dreams at all. The only vision that can be distinguished—however, it is not substantial in this context—is the vine-leaves image that the title character created around the Loevborg's figure. As mentioned in the introduction, this motif has already been analyzed in the mythological and intertextual contexts and I will not focus on it. Instead I want to approach it as a part of the possible projection that Hedda was creating on Loevborg and analyze it as such. Because there are no other visions in Hedda Gabler, it is necessary to investigate other possible channels through which the unconscious can exhibit itself—that is emotional behaviors, used language and sudden thoughts.

To uncover Hedda's projections I will then examine her relations with other characters, how she behaved beside them and when they were away. The language Hedda used will help to establish whether her behavior was emotional or not. It will also help to determine if her relations were honest, and which feelings she repressed in those relations. Those emotional acts will then serve as a basis for further analysis. I will also investigate Hedda's sudden ideas, which could have arisen from her unconscious, and explore their possible origin.

Because it is far from my intention to be presumptuous in my analysis, I would like to begin it with a thorough examination of the facts that can be read from the play, its dialogues and stage directions. At this point, I will need to distance myself from the characters and investigate them in as impartial way as I can. Although full objectivity is never possible, I hope that my approach will allow enough of it to understand Hedda's behaviors and explain their origin.

In this part of the analysis I will concentrate on answering questions concerning relations between Hedda and other characters. My first questions will be how different characters addressed Hedda and how she addressed them. Afterwards, I will try answering how their relation looked like due to the way they spoke to each other. Other important aspect of their attitude was what they were afraid of and what they desired. Those two questions help understanding the nature of their behavior and answering whether they acted in a planned or rather emotional manner. I will follow those question with the analysis of possible manipulations that they tried on each other and how they were influenced by their ancestry. Those answers will help me then to identify the triggers that lied behind their action and aid answering why they did what they did.

Because Hedda is the main character of my analysis, I have prepared a few auxiliary questions regarding Hedda herself. I will try to identify why she claimed that she was unhappy and try to establish whether she loved Tesman or not. I will also mention her pregnancy. In the end, I would like to refer to the question of Hedda being demonic and if, according to my analysis, she actually was evil. As Jung noted, “A careful examination of conscious and of the personal unconscious is therefor the first requirement if one seeks seriously to do something about the problem of evil” (Jung 1995 18).

The second part of my analysis will focus on revealing the unconscious aspects of Hedda's psyche. I will concentrate on finding her shadow, anima and animus, and see whether she changed throughout the play or was under the process of individuation. As I mentioned earlier, my intention is not to analyze Hedda Gabler for all the possible archetypes and symbolical meanings—it would be a case with the archetypal approach. By investigating the shadow, anima and animus from all the possible angles, I want to uncover Hedda's hidden motives and unconscious desires.

Hedda's shadow, as characterized above, consists of the repressed thoughts, memories and feelings that Hedda tried to hide from herself or was ashamed of. If that material was repressed and suppressed forcefully by Hedda, it could create inside conflicts in her psyche that could result in spontaneous outbursts and changes of her behavior. She could have even, unconsciously, begin to project her own traits onto other people, that is other characters of the play. Those projections, if not recognized as such by Hedda, would make her inclined to attack them—she would not understand that what she actually attacked, were her own negative and repressed aspects of the psyche. My approach will be then to discover situations where such an activity could occur and identify Hedda's own characteristics.

Identifying Hedda's animus will be the next step. This image is usually under a strong influence of the father complex and needs to be analyzed in regard to it. Additionally, the animus had been under influence of other people Hedda met in her life, especially by authority figures, which could resemble the image of the father, wise old man, unknown child, or mysterious strangers, such as travelers, gypsies, gods or even animals (Kast 124). Within Hedda Gabler, almost all characters could, more or less, suit one of those characteristics. There are two people in Hedda's life that could have had the most notable influence on her animus, that is Loevborg and Brack. Because we know nothing about Hedda's mother, it is rather complicated to explore her possible mother complex that could be the initial figure in the forming of the anima image. The investigation of Hedda's anima and animus images will then consist of two stages. In the first one I will analyze figures that could have influence on those images. In the second stage I will examine if Hedda was possessed by her animus—over-identified with it or persona—or if she projected both animus and anima onto other characters. Through the above methods, I will reveal Hedda's inner conflicts and get a step closer to finding why and how she made her decisions.

3 Analysis of Hedda and her relations with other characters

3.1 Hedda and Bertha

Bertha is one of peripheral characters and so her relationship with Hedda was brief. However, we can read quite a bit from the way Hedda treated the servant and what the latter was saying about her new mistress.

Bertha was afraid of Hedda from the very beginning. She talked about it openly to Miss Tesman in the first scene: “But Miss Juju, there's another thing. I'm frightened Madam may not find me suitable. [. . .] She's a real lady. Wants everything just so” (Ibsen 1997 155). She was afraid she would not prove herself and be dismissed. Bertha was aware of Hedda's parentage and so understands she would have high demands. The servant always addressed Hedda as “Madam,” with respect and distance. She wanted to be correct and did not want to expose herself. She felt very insecure and hesitant.

Hedda Gabler was the accurate negative reflection of Bertha's emotions and insecurity. She was very demanding from the beginning. When they arrived back from the honeymoon, Hedda wanted the servant to unpack everything despite the fact that it was late at night: “Jesus, miss, you should have seen all the things Madam made me unpack before she'd go to bed” (154).

She often treated the servant indifferently. She did not want to build any relationship with her—called her “servant” and never “Bertha” as would Miss Tesman or Tesman do. However, it was most probably consistent with Judge Brack's attitude for whom the servant basically did not exist. Hedda would also give commands in an impersonal manner: “Yes, ask him to be so good as to come in. And—wait a moment—drop this letter in the post box” (177) or “Ask him to come in” (195). On the contrary, Tesman would address her more directly: “Er—thank you Bertha;” (156), same as Miss Tesman: “Well, Bertha dear, [. . .] We must accept it bravely, Bertha. [. . .] Oh, nonsense, Bertha” (154-155).

Hedda wanted to keep the distance and treat Bertha only as a servant. It was in strong opposition to the way Tesman and Miss Tesman treated her—for them Bertha was almost family, as she helped rise Tesman and helped in the house for decades: “George needs you to take care of him. He could never manage without you. You’ve looked after him ever since he was a tiny boy” (154). It is quite clear then that Hedda had no interest in manipulating Bertha. She felt like a mistress of the house, and so treated Bertha accordingly—as a part of the house, not a person to have a relation with.

In addition, Hedda used Bertha as a kind of tool to irritate and upset Tesman and Miss Tesman. She looked for a reason to dismiss Bertha: “Oh, that maid’s left the french windows open” (162) and to somehow affront her. Later she pretended that Bertha left her old hat in the room “Tesman, we really can’t go on keeping this maid” (163). I will also analyze this scene more thoroughly below, in the section regarding Miss Tesman, because it contains some ambiguous meanings in connection to her.

Although Hedda had quite consistent behavior towards the maid throughout the play, she changed slightly her tone in the second act. As it turned out, the above scene was not developed by Hedda against the maid, but against Tesman and Miss Tesman (analyzed in their corresponding sections). Hedda was cold and she ignored Bertha as a person, however, later in the play, she became less cold and more neutral. First, Hedda talked to the maid “softly” (198) and then showed her approval when Bertha executed Hedda’s command. The change of the tone, although very delicate, had a reflection in Bertha’s behavior, who was really waiting for Hedda’s approval. Even such a change was enough for Bertha to feel a bit different towards her mistress and allow herself to call Hedda “poor dear” (213).

Hedda did not trust Bertha at all. She would not like her to hear about private matters and things she talked about with guests: “Don’t shout. The servant will hear you” (233) said Hedda to Tesman. She kept in mind where the servant was and controlled herself not to say anything near her. Because she felt all the time that the servant was not a part of family, nor a friend, she did not want the maid to know about her personal issues. It was especially evident with the case of Hedda’s pregnancy. However, afterwards, Hedda felt powerless and accepted that Tesman could tell Bertha all about it. Hedda felt resigned, almost like if she had no authority in her own home whatsoever. But her resignation did not hide the fact that she did not simply understand how one could be in a close relation with a servant. In General Gabler’s home, servants must have been treated like servants, not like relatives.

3.2 Hedda and Miss Tesman

Miss Tesman was an elderly, unmarried woman. She was Tesman's Aunt—sister of his father, Joachim. She basically brought up George Tesman after his father's death, and thus, as stated by Tesman, she had been both a mother and a father to him (157).

Miss Tesman treated Hedda with dignity and respect. It was mostly connected to the class difference between them and the fact Hedda's father was a general. She was very serious about Hedda's position and understood that Hedda was a dignified woman and would not accept the Aunt if she did not look or behave well. She bought a new hat and parasol “So that Hedda needn't be ashamed of me, in case we ever go for a walk together” (157). The words “in case” were particularly interesting, because they showed Miss Tesman's submissiveness and inferior position. She was afraid of the status difference and that Hedda would not accept her. She hoped Hedda would become less distanced.

She liked to emphasize and stress that Hedda was beautiful: “The beautiful Hedda Gabler! (158); “Hedda's been a beauty ever since the day she was born” (164); “She's beautiful—beautiful. Hedda is beautiful” (165). She was happy that it was Tesman who “won Hedda Gabler” (158). In the more neutral statements, she used simply “Hedda,” and, while trying to get closer to her, “dear Hedda”. Miss Tesman used Hedda's maiden name when she wanted to emphasize that Tesman achieved something big, won the daughter of General Gabler. At the same time she used “Hedda Tesman” while stressing that Hedda was now George Tesman's wife and—probably—what from that combination could result: a child.

From the beginning, Tesman's Aunt was conscious that Hedda might be pregnant (165). She really wished that Hedda and Tesman would have a child. It became clear that she knew about it when she disallowed Hedda to help with the Aunt Rena's funeral and then suggested to Tesman that “Perhaps Hedda may have something to tell [. . .]” (232). She was happy that Tesman might have a descendant: “You can't imagine how happy Auntie Juju was in spite of everything. At your looking so well after the honeymoon!” (190) and later “Well, I expect there'll soon be work in this house too for an old aunt, praise God!” (232).

She was worried about Bertha, that she will not be accepted by Hedda. Miss Tesman had two reasons for that. One, very direct, that Bertha had been taking care of Tesman since he was a child: “George needs you to take care of him. [. . .] You've looked after him ever since he was a tiny boy” (154). But on the other hand she had a hidden motive. Since Bertha was so close to the Tesman family, she could have been a kind of informant for Aunt Juliana about what was going on in Tesman's new home. In addition, Miss Tesman was worried that Hedda would be too expensive for her nephew. She emphasized that the honeymoon was very expensive (159) and that the house was “going to make a dreadful hole” in Tesman's pocket (160).

Hedda had a very different approach to Miss Tesman. She always used “Miss Tesman,” even though Tesman himself asked her to call his Aunt in a bit warmer manner. All she could agree to was to try to call her “Aunt Juliana” (166)—still a bit distanced phrase. However, Hedda never actually used that name and kept calling her “Miss Tesman.” When Hedda did use the diminutive form “Auntie Juju,” it never happened in the presence of Miss Tesman. She used it four times: first while talking with Judge Brack: “But perhaps Auntie Juju brought that in” (192). Then to Mrs. Elvsted: “Yes, it's Aunties Juju's handwriting” (214). Last two times Hedda used it while talking with Tesman: “[. . .] you'd better ask your Auntie Juju” (234) and “You might ask Auntie Juju about that too” (235).

The first time was visibly ironic, however, the second one was much more spontaneous and unconscious. Hedda forgot herself at this moment. She did not have any reason to use such a form in the presence of Mrs. Elvsted. Could it mean that Hedda, deeply in heart, did not have a negative attitude towards Miss Tesman? It is possible, however, their later conversation (230) can suggest that Hedda was completely clueless on how to behave herself when Aunt Juliana was nearby and was afraid to stay with her alone. Another two times, when she used the warmer name, were again conscious, and the addition of the possessive form “your” directly indicates she used it on purpose to emphasize whose family it was. In addition, the last time was strongly ironic: “You might ask Auntie Juju about that too,” referring to young bride's love, because Miss Tesman, as her title suggested, was never married.

Hedda's attitude does not show that she was willing to be kind to Miss Tesman. She limited herself to only minimal polite gestures during greetings and farewells. She behaved strangely polite also during their private conversation, when Aunt Juliana informed her of Aunt Rena's death (230). She could not wait until Tesman would come and was clearly relieved when he

did. That is quite a contradiction when correlated with the single “Auntie Juju” used during the talk with Thea, and might just as well suggest that not only Hedda did not have a clue on how to behave, she simply could not decide on if she would or would not accept Miss Tesman as her new family.

Hedda's origin—upper class—and her upbringing could result in that she always pretended to be polite. She wanted to behave impeccable so that no one could accuse her of being impolite or say a bad word or comment that general's daughter behaved improperly. And a scandal—even the smallest one—was what Hedda was afraid of so much. Although she responded with disdain to kind gestures from the Aunt, like kissing or touching her hair. She said politely “Oh—let me go, please” (165) and freed herself. She did not want—or, as suggested above, did not know how—to get closer to Aunt Juliana. Hedda even went a step further and acted quite malignantly. When she saw the Miss Tesman's hat lying on a chair she criticized Bertha: “Look at that! She's left her old hat lying on that chair” (164). She knew well that such a remark would hurt both Miss Tesman and Tesman because they both hoped that Hedda would accept Bertha. In addition it was a direct attack towards Aunt Juliana and her taste, who after all made an effort and bought a new hat and a new parasol having Hedda in mind. We later learn that Hedda's remark was indeed on purpose when she admitted it to Brack (191). Erling Kildahl noted that what Hedda did, was simply putting Miss Tesman “in her place” (208). That very same conversation showed also how unstable Hedda was: “Sometimes a mood like that hits me. And I can't stop myself” (191). She did not appreciate Aunt's efforts and furthermore criticized her—she remarked that the smell in the house came with her: “Ugh—all the rooms smell of lavender and dried roses. But perhaps Auntie Juju brought that in” (192). Here, I would like to mention that I do not agree with Haakonsen (111) that the situation with the hat was, in the end, her failure and bonded Hedda more closely to Aunt Juliana. I want to argue that Hedda's later remarks towards Miss Tesman suggested her even more distant attitude than at the beginning.

Hedda was, in her way, jealous that Aunt Juliana could be more important than her. She wanted to be the only one whom Tesman adored, that the whole attention was concentrated on her. I do not think it would be too far-fetched to say that Hedda was afraid of Miss Tesman and treated her as a rival in relation to having power over George Tesman. She felt that Tesman was strongly devoted to his aunts and might have felt vulnerable. She feared that Aunt Juliana could intrude too much—she saw too much and could say too much, e.g., about

the pregnancy. Hedda cut the topic whenever it arose: “Oh, can't we forget it? [. . .] I'm exactly the same as when I went away” (Ibsen 1997 164-165). She wanted to have control over the situation and so tried to put Miss Tesman in a worse position. What is also worth mentioning, Hedda could be afraid that her status would be reduced to Tesman's family. I will come back to that issue in next sections.

Hedda did not show too many desires or wishes towards Miss Tesman. She simply wanted to keep her position and show her supremacy. This led to a constant distance between them. The young bride manipulated with her image as well. The mentioned earlier artificial kindness was additionally exhibited when Hedda offered her help with the funeral: “Can't I help with anything?” (231). She told Tesman that she “loath everything ugly” (219)—it was improbable that she suddenly changed her mind.

Hedda wanted to demonstrate that she was very self-confident, but was she? From all her actions we can read that she was very afraid of being vulnerable—she did not want to show her weaknesses. Hedda behaved very emotionally and made very quick decisions. Her comment on the Aunt's hat was basically an interruption in Tesman's remark: “[. . .] since she's one of the family now” (163). Being “one of the family” would certainly weaken her position, and so she needed to cut it and took advantage of the situation. Her calmness and self-control of a “real lady” was constantly disrupted by her emotionality. However, Hedda had one plan that she always stuck to. It was to show her superiority on every step and to never give anyone any argument that could lead to reproaching her. That was the main reason why Hedda was always trying to compete with Miss Tesman—on independence, freedom, power over Tesman and control. Inability to achieve that was one of the things that led to her misery.

3.3 Hedda and Mrs. Elvsted

3.3.1 Hedda's Attitude

Hedda had had a short and distant relation with Mrs. Elvsted prior to drama's action—during their school times. Because Hedda was older and had a higher family status than Thea, she treated her with a sense of superiority from the very beginning. What was interesting to

observe was how Hedda changed her way of talking to Thea during the action of the play. She begun with formal, polite forms “Mrs. Elvsted” and even corrected Tesman who used Thea's maiden name. Then, while being alone with her, Hedda convinced Thea to use their first names in conversation, however, in the presence of other characters, Hedda still used the formal name. In contrast to other characters, Hedda used a wide spectrum of names to call Mrs. Elvsted:

- “Mrs. Elvsted”
- “Dear Mrs. Elvsted”
- “My dear”
- “Tora”
- “Thea”
- “housekeeper”
- “Mistress of the house”
- “Poor, pretty little Thea”
- “Dear Thea”
- “clever little Thea”
- “Thea darling”
- “you little idiot”
- “little fool”
- “that pretty little fool”
- “Pretty Thea!”

In addition, after analyzing the frequency of different terms I have observed the following tendency. Hedda used:

- formal forms: 12 times,
- neutral forms (she, her, you): 38 times,
- impersonal, imperative forms: 9 times,
- informal, direct forms: 41 times.

For this breakdown I considered terms “Mrs. Elvsted” and “Dear Mrs. Elvsted” as formal, “she,” “her,” “you” as neutral and “Tora,” “Thea,” “My dear” and similar as informal. In

addition to the english version, I counted the same number of corresponding terms in the original, Norwegian version.

It can be observed that at first, Hedda used “we” in the private conversation with Thea. It was due to the fact that Hedda simply did not remember Mrs. Elvsted's first name and thus used a general term. When she did try to use her name, she said it wrongly “Tora”—what could also be intentional—and when corrected by Thea, she pretended she said it right. Afterwards, Hedda begun using “Thea” and never came back to the joint term “we” (172). Although it could be treated as a minor detail, it can be noticed that this term creates a common atmosphere with an interlocutor. Hedda used it only because she had not remembered her name and wanted to win Thea over, not because she wanted to find a common ground with her. No one else did use Thea's name to address her. Brack did not esteemed her and for him she only existed as her husband's wife: “Oh, the magistrate's wife” (179) and so always called her “Mrs. Elvsted”. Tesman, after his initial mistake, used the formal term as well. Only Hedda, towards the end of the play, used her first name even in the presence of others (235, 236, 237).

It is quite clear that every time Hedda addressed Thea with her name, it had a strong emotional load with it, although Hedda tried to keep calm and act according to a plan. And the plan was cold and calculated—she convinced Thea to used christian names to make her feel more comfortable, but not for Thea's sake but to achieve her own goals: to have power and knowledge. The formal and imperative forms, because of the number of times she used them and the fact they were used through the whole piece, showed Hedda's extremes. She used formal salutations mostly during Thea's absence, showing that she had distance to her. But in her presence, Hedda shifted towards trying to be friendly—at least while using kinder forms. However, sometimes Hedda became *demonic*. Indeed she called Thea “stupid” (174) or “fool” (214) and threatening to burn her hair (211). What lies behind the word “Thea”? Hedda used this word as a kind of irony. She belittled Mrs. Elvsted and showed her weaknesses. At the very same time, Thea did not notice that Hedda used it to convince her to uncover her secrets and private details. This could link to a conviction that Hedda was self-controlled and acted according to her plan, however, her mood changes and swings easily reveal that deeply she had no plan whatsoever. She tried to manipulate and squeeze information out of Thea but every now and then she forgot herself and said bluntly and emotionally her thoughts.

It happened several times that Hedda used imperative forms towards Thea. She was unquestionable and treated her interlocutor patronizingly—almost like a servant or a “housekeeper”—and reproached her in the process. Although Thea did not react as negatively as expected and submitted her to Hedda, whenever she ordered her. It showed that Hedda had no respect whatsoever to Thea. She was arrogant and treats her “friend” as someone stupid, of a lower class. She did not treat her as a worthy opponent.

What lies behind it is an evident fear. Hedda is afraid of rivalry with Thea over Loevborg: “I developed a kind of power over him” (176) admitted Thea which sent Hedda to a crusade where she had to regain power over Loevborg. Hedda was particularly afraid of losing power over men that are around her—a daughter of a general that had no power at all. She wanted to be the one who was adored, who had men do everything she wanted. And Thea could threaten Hedda's position. In addition Hedda was afraid Loevborg could decide to be with Mrs. Elvsted—and because of Hedda's past with him, she could not accept that thought. He was the one who once said he loved Hedda, and now the same man would bind with another woman? It was a blow to her: “That pretty little fool's been trying to shape a man's destiny” (227)—a destiny she was once shaping. What could make her restless also was the fact that she knew Loevborg well and understood that if he found a new muse he could have told her all his secrets—even those directly connected to Hedda. It would put her in a negative light and even cause a scandal that Hedda was so afraid of. She was also afraid for Tesman who happened to be bound with Thea in the past: I hear she used to be an old flame of yours” (167). Mrs. Elvsted had grown and developed herself in presence of Loevborg: “Not exactly lessons. But he talked to me. About—oh, you've no idea—so many things! And then he let me work with him” (176). All this had made Hedda uneasy and uncertain, and was enough to trigger real hatred towards Thea.

The above facts could easily be enough, however, Hedda had more reasons for her negative emotions. Thea was following in Hedda's footsteps. First she got close to Loevborg, they became “pals” and developed power over him just like Hedda once before. She fitted him intellectually, enough so that they could work together. Hedda was jealous they could talk about anything and that they understand each other so well. It was an opposite reflection of Hedda's own relationship with Tesman—who she did not understand and who she could not even think of working with. Furthermore, Thea's lower status was another concern—someone from lower, than Hedda's, class could match someone like Hedda and be an inspiration for

someone like Loevborg in his academic work. The fourth act was a fulfillment of all Hedda's fears. Thea took her place alongside Tesman in his work on recreating the manuscript. And Tesman, when Hedda came and offered her help, did not expect her of being any help to him (245)—more on that in Tesman's analysis. Thea wanted to inspire Tesman just like she did for Loevborg: “Oh—if only I can inspire your husband too!” (245). It is interesting to note that it was Hedda who suggested it in the first place and Thea only answered her innocently. But for her, it was a strong blow.

There are a few details that Hedda wanted to know from Thea. She wanted knowledge and scandalous details that she could use in the future for her manipulations and to have power—she even explicitly admitted it: “For once in my life I want to have power to shape a man's destiny” (211). She envied Thea for her looks—she was younger—and for her hair. Even when talking about Thea she used the word “pretty,” somehow unconsciously admitting her jealousy to others. I further tackle this issue in chapter four.

This also leads to a statement that Hedda only acts as if she was self-confident and knew what she was doing. Although she only acted like that to lower Thea's self-esteem. But Hedda's fears and desires reveal her true nature. For the above reasons, Hedda had a very strong mood swings within the action of the play. She was curious of Thea, bossy and imperious, but then also jealous, sad, hopelessness and vulnerability. I will look into it more closely in a table below.

Another matter worth mentioning were Hedda's manipulations. She was trying to extract information from Thea—to get to know as many details she could—and so acted friendly. It was an obvious acting because we know she barely knew Mrs. Elvsted: “Strange she should call. I only knew her at school” (167) and, as mentioned above, did not even remember her name. Moreover, she simply did not like Thea: “She was the one with that irritating hair she was always showing off” (167). Being friendly and wanting to know so much was then a direct manipulative act. She made Thea believe that they used to call each other by their first names and used to tell all the secrets to each other. Mrs. Elvsted was nervous and jittery and so Hedda had no problem persuading her. After the initial friendliness, Hedda tried to give Thea some advice and cheer her up, but at the very same time she asked a lot of detailed questions. Along the way she reminded Thea couple times about her origin: “I can't remember exactly now, but didn't you first go to Mr. Elvsted as a housekeeper?” (173) and exaggerates her worse position: “So you are not used to kindness, Thea? In your own home?”

(173). And then, when Hedda understood there is something more into it, she suggested that Thea's husband must be fond of Loevborg if he sent Thea after him and then added that it was what Thea herself told Tesman (174) which was obviously a lie. What Hedda did was keeping an upper hand in the whole conversation and digging more and more details going deeper with every step until Thea revealed all the secrets. We can observe here that Hedda was really good at this *game* and easily manipulated upset Thea. She then could use acquired knowledge to manipulate Loevborg—more on that in Loevborg's section. Another evident manifestation happened at the beginning of Act Three when Hedda persuaded Thea to go to sleep promising her, she would wake her up when Tesman came home (214-215). Afterwards we get to know, Hedda was not willing to wake her up until she gathered all the information she wanted—again, to keep control over situation.

3.3.2 Mrs. Elvsted's Attitude

Mrs. Elvsted came to Mr. and Mrs. Tesman because they were only people she knew in town (168) that she could “turn to.” She was nervous, restless and trying to control herself. For that reason she was quite distanced from Hedda in the beginning. They also shared common memories from their school day that were not particularly pleasant for Thea.

At first Mrs. Elvsted used impersonal forms or “you” and, occasionally, “Mrs. Tesman.” Only when Hedda openly ordered her to call her by the first name, Thea slowly overcame her first resistance and begun saying “Hedda” (172), but she hesitated two more times and used the official term. Thea felt a big distance and respect towards Hedda because of their past—Hedda was older and used to harass Thea because of her hair. She also felt the difference in their status: “Our backgrounds were so different” and stated that they were far apart from each other: “[. . .] we've drifted so far apart” (172). After Hedda convinced her to use first names, she quickly got used to it and used them up till the end.

Thea's attitude towards Hedda was highly relative to her condition when she came with the first visit. She had no one else she could talk to and so she came almost begging for help (168). She felt inferior, on a disadvantageous position and powerless—she put herself in Hedda's hands because she was helpless. Thea was afraid of Hedda—she stated it a few times: “Oh, I used to be so terribly frightened of you in those days. [. . .] Yes, terribly frightened, Whenever you met me on the staircase you used to pull my hair. [. . .] Yes. And once you said you'd burn it all of” (172). Nonetheless, she believed that Hedda and Tesman

would help her, especially after she perceived that they were kind to her: “Oh, you are so kind. I'm not used to people being so nice to me” (172). Afterwards, when Hedda begun her manipulations and convinced Thea that their difference in background did not matter and they could be friends now, Thea accepted it, especially because she was desperate and Hedda did not, at first, come back to the situations from the school. Thea had dormant vigilance and opened up to Hedda.

Mrs. Elvsted was afraid of many things. She did not want to reveal too many secrets to Hedda and was afraid she would not help her. She was scared of Hedda herself and especially her sudden and unexpected behaviors. In addition, she was terrified when she realized that Hedda could use her newly acquired knowledge and unveil it and when Hedda did, Thea reacted bluntly: “Oh, Hedda! You've made me so unhappy!” (208).

However, Hedda was not the only source of Thea's anxiety—she came to town because she was afraid for Loevborg. What scared her was his attitude after releasing of his new book: “Once his book had come out, he became restless” (169) and that “something may happen to him.” Her desperation originated in her helplessness—she had no idea what she would do if she did not get help from Tesman and Hedda.

This leads us to feelings that accompanied her. Besides above mentioned fear, desperation and helplessness, she mentioned she used to be “so silly” (172) because she had been frightened of Hedda, yet at the same time she felt almost exactly the same at the time she was saying it. It is observable is that Thea had mood swings—from happiness, when she felt kindness on Hedda's side, to sadness, when she thought about er own helplessness—quite similar to the ones Hedda had. More on that in a second. One more thing worth mentioning, that also contrasts her strongly with Hedda, was her total disregard to what would people say after her actions: “They can say what they like” (175). The second part of the Second Act brought back Thea's mood swings. At one moment she was happy being there with Hedda and Loevborg: “Oh, Hedda I'm so happy. Imagine—he says I've inspired him!” (206). At the next moment she was terrified and tearful when Hedda begun her manipulations and struggle for power over Loevborg: “Oh, Hedda, no!” (207).

Moreover, Thea's emotions fell already to pieces—she was a bundle of nerves. She reacted very anxiously on every situation and saw only black scenarios. She was in panic. For same reason, Mrs. Elvsted was very often surprised—especially by Hedda's variable behavior.

Mrs. Elvsted came to the Tesmans with only one desire—at least that is what she first revealed. She wanted Loevborg to keep being that irreproachable man that he became beside her: “Oh, yes! If only he can go on like this!” (170). We later find out that her even stronger desire was to be with Eilert Loevborg when the new book came out, and to work with him afterwards: “Oh, yes! I feel that, too! And I've a right to be with you when it comes into the world. I want to see people respect you again. And the joy! The joy! I want to share it with you!” (226).

In addition, she was looking for acceptance from Tesman's and Hedda's side, and after revealing to Hedda that she left her husband, she was looking for acceptance of her decision. She asked “what else could I do?” and then stressed “I didn't see what else I could do” (175). It showed she was very unsure of her decision—she did not find a better resolution, however, she did not feel right with the one she chose. This leads to why she came so desperately with the craving for help and understanding of her situation—she wanted to be free from her husband and follow her passion. We later find out that only following Loevborg could not be enough for her. She desired to be appreciated for her contribution to creating the book (226). All those feelings and desires guide us to the conclusion that Thea's strongest wish, and even her purpose of life, was to be needed, useful and involved—to have a goal in her life. Moreover, she wanted what most human beings have in their roots: a quiet, fulfilling life and love.

It is most probable that Mrs. Elvsted did not intend to manipulate Hedda in any way. There are no indications that would suggest anything else. However, as stated many times above and expanded in the scheme in the next chapter, she allowed Hedda to be manipulated by her and thus created a certain, double sided relationship which highly affected Hedda as well.

One of the reasons why she could not manipulate was her self-confidence that was completely disrupted because of her situation. She did not know what she really wanted and also maintained that she would not achieve anything by herself. She felt helpless and insecure, and for that reason did not know how to manage by herself.

Thea made her decisions in an emotional way. She left her husband without a plan and ran away from home following Loevborg to the city. She desperately needed help and so asked for it from the only people she fairly knew—Hedda and George Tesman. However, she did not even know that they could have been out of town and when she arrived, she became even

more upset: “I got here yesterday, around midday. Oh, I became almost desperate when I heard you weren't here” (168). At the same time, she closed her way back home, leaving herself without many options: “So I packed a few things. Secretly. And went. [. . .] I shall never come back to him” (175).

She had a few reasons for her decisions, first of which was her plain love to Loevborg that was manifested by a firm determination to be beside him: “I only know that I must live wherever Eilert Loevborg is. If I am to go on living” (175). Another one is the strong desire for acceptance described above and wish to fulfill herself in life. She felt she owed it to Loevborg: “And he's made a—sort of—real person of me. Taught me to think—and to understand all kinds of things” (176).

Her background, as she stated (172), was underlaying her decisions as well. She came from a lower status family—she confirmed it herself and the fact she was a governess at Mr. Elvsted's home (173). Even though she acquired a kind of social promotion through “becoming the mistress of the house” (173) and became Mrs. Elvsted, not Rysing anymore, she still felt the big difference between her and others, especially Hedda. She believed she never had home and her husband's house was not her home either: “Oh, if only I had a home! But I haven't. I've never had one” (173).

That feeling was one of the causes of her misery. She felt she was alone—her husband did not love her, was older and even Thea herself felt he kept her only because she was cheap:

Oh, there are so many things. We're different in every way. We've nothing in common. Nothing whatever. [. . .] I think he just finds me useful. And then I don't cost much to keep. I'm cheap. [. . .] it can't be any different. With him. He doesn't love anyone except himself. And perhaps the children—a little. (174)

Her unhappiness evolved within the course of the play. She first appeared already upset, almost desperate. While there was a short fragment when she finally could say she was happy, it did not last long—Hedda destroyed it as soon as it showed up (208). Afterwards, after a whole sleepless night, the situation got even worse—Loevborg rejected her: “I want to tell you that from now on we must stop seeing each other. [. . .] I have no further use for you, Thea” (225). Loevborg lied that he destroyed the manuscript—their child. For Thea, it was devastating: “I don't know what I'm going to do. I can't see anything except—darkness” (227). But it was not the end. Loevborg shot himself dead. At first, it was a total shock for

Thea: “Oh God, God!” (237). She was sure Loevborg was mad, that it was horrible “That he should end like that!” (238). However, the despair did not last long. When she hoped for piecing together the manuscript, Tesman picked up the idea. And when she showed him the notes, Tesman was all into sorting them out (239). Thea saw a new goal in her life—to recreate the manuscript, her child. Thanks to Tesman, she got new strength to work. Might it mean that Loevborg was not so important to her after all? It seemed that for Thea, the most important was to have a purpose, a goal in her life. Loevborg was one of means to achieve that.

She was happy that Tesman found a solution and she would have a place to live—at his Aunt's place—and would pursue intellectually. It was much better than living with Mr. Elvsted with whom she could not do anything besides being a “housekeeper.” For Thea, it opened up a new world of possibilities—she was not dependent on her husband anymore, and could pursue her own goals.

3.3.3 Who is influencing whom?

If fig. 1. one can observe the comparison of different emotions that accompanied Hedda and Mrs. Elvsted in the course of the play. The arrows between the two columns indicate whose actions resulted in whose emotions, and thus who was influencing whom in their relation.

It is visible that for a long time it was Hedda who was influencing Thea's emotions and that her impact was fairly strong. Every sign of Thea's better well-being resulted in Hedda wanting to make her more unhappy. Thea's emotional state was a result of her deep, inner fear of Hedda. Although Hedda was as weak as Thea but pretended she was just the opposite and hid behind her upper-class mask. Hedda might have even been weaker considering how fast Thea recovered after Loevborg's death—she found a new goal that she could pursue which allowed her to stop thinking about her dead “pal” and concentrate on recreating her “child.” The conditions at which Thea found herself because of Hedda, were a direct reflection of what Hedda felt inside.

Hedda		Thea
<i>Act one</i>		
formal kind distanced		nervously trying to control herself restless, panicked insecure frightened desperate
authoritarian strong curious		insecure mistrustful scared
kind delicate	→	confused in alarm mistrustful
bossy manipulative	→	anxious unsure frightened
kind friendly		frightened confused
nice friendly	→	calmer glad
compassionate empathic	→	calm sad powerless trusting
imperious	→	open nervous
smiling nice	→	sad happy sad
<i>Act two</i>		
friendly warm nice		happy obedient happy

manipulative smiling “strokes her [Thea's] cheek” manipulative	→	terrified scared happy afraid unsure horrified shaking unhappy
manipulative	→	sighing mistrusting sobbing happy
shows weakness	→	surprised
intimidating demonic	→	frightened afraid wants to run away
imperious strong drags forcibly	→	submissive
<i>Act three</i>		
nice calm		impatient terrified panicked
imperious abusing	→	submissive
manipulative curious can not help herself from commenting lacking self-control		terrified desperate broken breaths heavily goes out aimlessly sees only darkness
<i>Act four</i>		

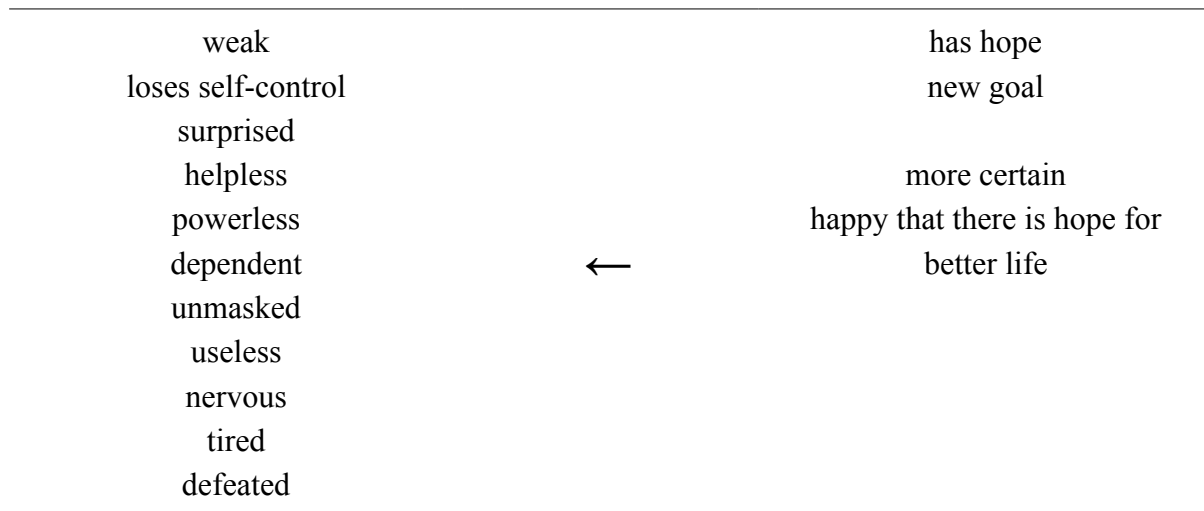


Fig. 1. The scheme of influences between Hedda and Mrs. Elvsted.

Whenever Hedda behaved kindly and sympathetically towards Thea, the latter overcame her initial resistance and after a moment treated Hedda as a friend. At first she was distanced and could not get closer to Mrs. Tesman. Hedda kept the distance as well—she did not reveal any information, but wanted Thea to tell her everything—she convinced Thea they used to be in such a relation and they should renew that friendship. Then, when Hedda made something against Thea's wishes, she panicked and did not know how to deal with Hedda's behavior. She felt she was dependent on Mrs. Tesman and begged her for help. When Hedda behaved demonically and wanted to induce fear in Thea, she really felt like that and said it straight. There were many swings of emotions—from the atmosphere of friendship up to fear—and it was Hedda who begun those swings every time. They were strongly reflected on Mrs. Elvsted, who in the end fall into extreme states.

However, at the end it was Thea who happened to have stronger influence. The fact that she eventually recovered from her misery, her little success in finding a goal in her new life in “inspiring” a writer—and Hedda had no such goal whatsoever—cooperation with Tesman and finding a solution to her housing problems, all these had caused that Hedda gave up. She lost the struggle she herself begun.

3.4 Hedda and Brack

3.4.1 Brack's Attitude

Judge Brack represented the upper-class in the drama. He had a respected position and a circle of important friends who he cared about. He had a very different relation with Hedda than other characters due to their origins. He talked with Mrs. Tesman in a very polite manner, always used the Norwegian form “De” and never used more direct “du”—this was a common way of addressing people in that time, however, quite different from other characters. At the first glance he had a fully formal relation with Hedda, and such everyone around would perceive it. He called her “Mrs. Tesman” or “Mrs. Hedda.” In a presence of other characters, he always used the surname, while being alone with Hedda, he used the latter. Once, he almost slipped his tongue: “[. . .] Mrs. Hed—as Mrs. Tesman puts it” (198). It showed that he really was concerned to address her properly.

His way of calling Hedda did not, however, correspond directly to his attitude towards her. He did not always treat her as his equal. It was particularly visible in situations when he talked directly to Hedda. In act four he allowed himself to call Hedda with her name (244), and once he used “Hedda Gabler” (243) to emphasize and remind of her ancestry. He wanted to show that “Hedda Gabler” is a name that was respected in their circle and in one moment she could lose it, and it was a lot to lose.

He once used “Hedda, my dearest” that was a demonstration of full dominance over Hedda. He wanted to show her how miserable was her position, that she is dependent on him and doomed to an inevitable future. He wanted to stress that it was him who had the power and control—he was the judge of her fate.

His attitude was then quite straightforward. He liked to play with her and manipulate. Brack felt he was on the same level—in the same class—as Hedda, and so he felt he could have a closer relationship with her. He liked the idea of having a shared secret, doing something without others knowing, on a border of flirtation and showing own power. Brack did not want any responsibilities, although he wanted to have a possibility of such flirts:

BRACK. All I want is to have a circle of friends whom I can trust, whom I can help with advice or—or by any other means, and whose houses I may come and go as a—trusted friend.

HEDDA. Of the husband?

BRACK. *bows*. Preferably, to be frank, of the wife. (Ibsen 1997 188)

What it also showed was the fact that Brack was afraid of being alone. He wanted to keep his circle of friends and not to lose them. He was even afraid that the circle would not meet his expectations. His main wish was to be the master of that circle:

BRACK. Yes, I confess I should find it more than irksome if this gentleman were to be granted unrestricted access to this house. If he were superfluously to intrude into—

HEDDA. The triangle?

BRACK. Precisely. For me it would be like losing a home.

HEDDA. *looks at him and smiles*. I see. You want to be the cock of the walk.

BRACK. *nods slowly and lowers his voice*. Yes, that is my aim. And I shall fight for it with—every weapon at my disposal. (223)

He clearly revealed that he wanted to dominate, he wanted power. Losing that power was the biggest threat to him and Lovborg could have been such a threat as well. For that reason Brack was afraid Hedda would allow Lovborg into the circle, what could result in Brack losing his position, especially if he happened to show in the same house as, now fallen, Lovborg.

His desires were unequivocal as well. He wanted to be the only “cock on the walk” (223) and so dominate his circle of friends. This way he wanted to make an impression, to be interested in him, to be in the center of attention—similarly to Hedda. He wanted to achieve that by gathering knowledge and using it to have got hold over others. His post as a judge and being trusted by his friends, gave him a strong position in acquiring that knowledge. He was so sure about that, he called it “inevitable” (244) and the usage of words “most people” strongly emphasized that he knew exactly what he was doing and it was not his first such “game”.

One more of his desires revealed in the play was Hedda herself. Although he did not want an official relationship with her, nor a marriage, he was concerned with having her in his tight circle of friends, as he called it. Brack was trusted by Hedda, who slowly revealed her weaknesses to him. He seemed like a person whom she could trust, but, in the end, he gathered all the facts and used them to achieve control over Hedda:

BRACK. Well, luckily there's no danger as long as I hold my tongue.

HEDDA *looks up at him*. In other words, I'm in your power, Judge. From now on, you've got your

hold over me.

BRACK *whispers, more slowly*. Hedda, my dearest—believe me—I will not abuse my position.

HEDDA. Nevertheless, I'm in your power. Dependent on your will, and your demands. Not free.

Still not free!

Rises passionately.

No. I couldn't bear that. No.

BRACK *looks half-derisively at her*. Most people resign themselves to the inevitable, sooner or later.

HEDDA *returns his gaze*. Possibly they do. (244)

This, almost final conversation, showed clearly Brack's intentions. He would not “abuse” his power, yet he understood well that it would give him the position he yearned so much for—to dominate, at all costs.

The emotions that accompany Brack were not as diverse as in the case of Thea Elvsted. He was fond of both Tesman and Hedda, however, he really disliked Eilert Loevborg, as he felt his position might be threatened by him. Brack was cold and distanced. He did not reveal anything from his professional or personal life, besides the further unspecified “circle”. He was inaccessible, closed and somehow withdrawn, although he did not manifest it. The fact that he was never addressed by name, even by Hedda with whom he talked most freely, showed how distanced he was from other people. He was always calm and self-possessed—he knew exactly what he wanted to say.

Brack's manipulations of Hedda were similar to the ones she exerted over Thea. He used different forms to address her, always sounded official but used forms varying from her name, her surname, up to her maiden name “Hedda Gabler”. As stated above he changed the way of talking to Hedda depending on whether other people were nearby. This way he created an atmosphere of secrecy surrounding his relation with Hedda. They even shared a secret behind Tesman, Hedda's husband—a secret that directly involved Brack getting into a “triangle” (189). This was purely a game for him and, as such, a manipulation.

Brack asked many indirect questions, and Hedda, consciously or not, revealed some details that later went against her. At the same time, he was a kind of informant for Hedda—he brought news from the outside and left the “best” details specially for her building up her trust towards him.

HEDDA. God knows. But—has something happened?

BRACK. Well, yes, I'm afraid it has.

HEDDA. I see. Sit down and tell me. (220)

And so he did. Brack, as he stated himself, liked to “keep track” or, in other words, observe the world and people around him. And he was very good at it, getting to know and relating facts that others would omit, like in the conversation in act four, where he found out literally everything that Hedda was trying to hide: “Eilert Loevborg has meant more to you than you're willing to admit to yourself. Or am I wrong?” and later: “You needn't bother. I saw the pistol Loevborg had when they found him. I recognized it at once. From yesterday. And other occasions” (243). The way he brought that information to Hedda was manipulative as well. First he behaved as if he knew only a part of the information, but then he slowly revealed more and more with every sentence—often using ambiguities: “I must rob you of that charming illusion” (240); “It didn't happen quite the way I told you” (241); “I said he must have stolen it [the pistol]” (243). After each new information he observed and noted mentally the reactions. This may clearly be called manipulation of the facts.

His understanding of Hedda's concerns, or even fears, and her weak points was one of his strongest traits. He knew well how to use them to get into Hedda's mind and manipulate her into telling him everything—first her feelings and the story behind her marriage, then the story behind the gun, which he put together himself anyway.

This leads to the question whether Brack's behavior was demonic. There are two scenes that showed this characteristic very clearly. The first one was the, mentioned above, conversation with Hedda, when Brack came in just after the party in Act 3. His usage of words “every weapon at my disposal” (223) and Hedda's reaction “You're a dangerous man [. . .]” (223) both state that he was capable of very devious and terrific acts. However, it was not before the second scene when we get to know how demonic Judge Brack could really be. In the end of Act 4, after he put together the facts and revealed them to Hedda, he used them indirectly. Showing his understanding and knowledge to her was a kind of a warning, or demonstration of power that he now possessed.

Brack's true nature was completely different from what he wanted to exhibit to the people around him. Along the action of the play, he behaved as a calm and quiet, although a bit secretive man—he pulled information but never revealed much about himself. The scenes I

recalled above give evidence for that he was not honest and wore a mask all the time. Brack happened to be a direct reflection of Hedda and her emotional actions, however, what he did better was to hide his true intentions due to his very calm manner.

His calmness and self-confidence manifested itself through his way of speaking and overall behavior. He talked slowly, and clearly, he never showed too much emotion through his voice. We could observe his formal laughter (209) but not the kind of emotions other characters were showing. But voice was not the only thing—the entering the house through the garden (184) was another manifestation of his high confidence. He felt close to the family and knew he could allow himself for such behavior and, on the other hand, he knew well that this would make his visit more secretive. The whole scene was a strong demonstration of Brack's strength. Even though it showed some emotions from his side—he must have got frightened after the pistol's fire—he came in calm and gentle:

BRACK *takes the pistol gently from her hand.* By your leave, ma'am.

Looks at it.

Ah, yes—I know this old friend well.

Looks around.

Where's the care? Oh, yes.

Puts the pistol in the case and closes it.

That's enough of that little game for today. (185)

Hedda's gun fire and then Brack's ending of the game was a tug-of-war between them—a demonstration of who was bolder and more courageous. His first reaction showed fear, but it was not a direct fear of Hedda, but of the fact that the weapon she was holding could really be dangerous or even lethal. After fear came calmness, and in this way he showed Hedda that he was not afraid of her.

Another aspect of Brack's self confidence came from his high social position. He was a judge with the power connected to it, and he had many friends. People more often called him by his position than his name—and the first name was never revealed—what showed the respect they had towards him. In addition, he had knowledge, and, as he showed it, he was not afraid of using it. He liked to be in the center of attention and show his power and domination over people around him (188, 220).

His actions were all planned and well calculated. At first he was just playing, having fun and even flirting, however, he liked to have everything under control, so that it would not get out of hand. He was always aware of the upper-class manners and rules and did not depart from them too much. He liked to have control and was careful and cautious, just in case someone was watching or listening: “HEDDA. No. There's always someone around who— BRACK *laughs*. Who looks at one's legs?” (188). Kildahl even called him “a master of the techniques and methods by which he satisfies his illicit desires” (212).

Brack never forgot who he was, what he wanted and knew well how to pursue his desires. He had a very consciously chosen life model—with no family, an older bachelor. He did not want to get involved too seriously with anyone, nor did he want to have any responsibilities associated with a relationship. He wanted to live and flirt with no commitment—similarly to Hedda.

He slowly but steadily pushed towards his goals, took advantage of situation and acquired knowledge. He controlled strictly how he addressed Hedda and did it very consciously. The example for that was when he almost slipped his tongue: “Mrs. Hed—as Mrs. Tesman” (198). But the plan and strict aim resulted in creating strong emotions inside him that guided his actions. He wanted to pursue his goals so much that he could not stop himself and waded deep into the intrigue. He did not plan to make Hedda unhappy, he did not want anything to happen to her. But his passion and desire for his aims and plans led partly to her death. Thus, it is possible to conclude that even though Brack was very wise and smart in pursuing his plans, his strong commitment to achieve them were an emotional state. He would not accept failure and so “used all weapons at his disposal.”

3.4.2 Hedda's Attitude

Hedda's attitude towards Brack was similar to his attitude towards her. She always addressed him in formal forms “De” or using his title “Judge”. It was a mirror of Brack's words—always polite and formal, but, unlike him, she never used his name. Those forms were clearly a sign of “higher” manners that were used among the upper-class.

At first, bored Hedda wanted to play and have a little fun and so Brack seemed to be a perfect partner for that. They both liked to talk about “more subjects than one” (189) and flirt in secret from everyone else. Hedda liked the fact that they had similar interests and topics they

could discuss. She emphasized that she did not want any romance with him—mostly because she was afraid of a scandal: “HEDDA. I'm not the jumping sort. [. . .] No. There's always someone around who— BRACK *laughs*. Who looks at one's legs?” (188). However, she did want to be close to Brack and therefore let him enter into a closer relationship, that he called a “triangle.” It was possible that he was her only cure for boredom and escape from the daily life where she spent “every minute” with Tesman. This way, he was a kind of a game for her, just like she was for him.

Hedda's and Brack's conversations were not fully frank. Hedda often answered him—almost unconsciously—when he asked. She told him about Tesman, their beginnings and how the relationship developed. However, could she tell him the whole truth? As Kildahl showed, they both talked on a high level of overtones and indirect statements (212), why would then Hedda reveal such informations so directly and shamelessly? Did she treat Tesman as a lower class person? I will try to answer those questions in the next chapters.

Hedda's attitude changed in the course of the play. First, it is clear that she treated him as another admirer, whom she would like to manipulate: “BRACK, *in the doorway, laughs*. Oh, people don't shoot tame cocks. HEDDA *laughs too*. I supposed not. When they've only got one” (Ibsen 1997 224). But she never achieved that and it was Brack who dominated and manipulated her: “Dependent on your will, and your demands” (244). Hedda also treated Brack as a source of information. It was him who brought news from the outside into the house, and Hedda could count on the fact that he would reveal the best details only to her. Hedda was impressed by Brack—deep inside she wanted to be like him. That is why she like to associate with him—he was someone important.

At the same time when he impressed her, she was also worrying of being weaker than Brack. Hedda understood that his position not only was important but also powerful. As a judge he not only had a respected position, but also had a skill of putting things together and revealing the truth. Hedda could then be afraid that Brack would disclose and unmask all her feelings and thoughts. Therefore he would gain upper hand in their relation—something Hedda certainly did not want. After revealing many of her secrets to Brack, Hedda begun feeling scared that he could use this information to his advantage, however, she trusted him enough to keep their relation. She only understood fully what she did when he already knew her too well and she revealed all her secrets (244). Then she had all the reasons to be afraid of Brack himself.

Hedda wished for companionship. She hoped to have someone who would entertain her and talk with her. It was especially true for people from the upper-class who she yearned much: “I suppose the best people are still in the country” (185). At the same time she had a need for someone who liked to manipulate and flirt as much as she did, with whom she could play and chatter.

Her second strong desire was power—over all the men around her, and Brack was no exception. She wanted to have control over him, and after coming from the honeymoon she could have thought she did—she knew he was her admirer and wanted to be close to her. Brack executed her cravings with the house and furniture: “BRACK. Yes, but now that we've furnished it so beautifully for you?” (192). She wanted to control how close he could get to her and give him permission or take it away at will. But the feeling of power constantly became less and less apparent for Hedda in the course of the play. In the end she lost any possibility of getting the upper-hand in their relation.

Judge Brack played a role of an informant for Hedda and thus she wanted him to keep informing her of the events happening outside the house. She wanted to have control over what he told her and somehow she wanted that information to be exclusive to her. Hedda's last desire was a simple need for appreciation that was fulfilled by all other men but not exactly by Brack: “Oh, I've never entertained any hopes of you” (188). She wanted him to believe and to be perceived by him as a strong woman (185).

However, Hedda's desires were hard to be satisfied as Brack was a very strong rival for her—they both struggled for power over each other. She tried to manipulate him—or at least have some sort of power over him, but she could not achieve that. She did not have any arguments or hold over him, and thus the only thing she could do was to tease and occasionally annoy him with her comments. Her show of force was the scene with the gun (185), however, it did not bring any results for her sake.

Hedda tried to be imperious towards Brack by ordering him to stop talking about the pregnancy. Although what easily worked on Mrs. Elvsted, had no result on him:

HEDDA *angrily*. Be quiet! Nothing like that's going to happen.

BRACK. But surely you must feel some inclination to make use of that—natural talent which

every woman—

HEDDA, *over by the french windows*. Oh, be quiet, I say! (194)

Her only way to try to manipulate Brack was being oblique and not tell him the whole truth, but she did not awake to that fact early enough. She opened up to him a few times, what later bounced back at her—she had not expected him to be devious and use the acquired knowledge against her. She became aware of that fact for the first time when he came with a visit after the party. She understood that she misjudged his intentions and clearly underestimated her biggest rival:

HEDDA, *as her smile fades*. You're a dangerous man, aren't you? When you really want something.

BRACK. You think so?

HEDDA. Yes, I'm beginning to think so. I'm deeply thankful you haven't any kind of hold over me.

BRACK *laughs equivocally*. Well, well, Mrs. Hedda—perhaps you're right. If I had, who knows what I might not think up? (223)

Hedda would really like to be self-confident in the relation to Brack, however, she failed at that. She trusted him enough to tell him her secrets and thus had no need to feel insecure, and so she seemed to be very confident. Hedda liked to show her strength—play with guns—and to show that she had power over her husband. She wanted to be seen as the one who controlled him and the family—that it was her who dominated in relations with other people. Brack was not convinced by that and simply summed her efforts with a single sentence: “What satisfaction would that give you?” (193). She wanted to be as calm, strong and powerful as Brack, but she plainly was not—deep in heart, Hedda was too emotional and weak to achieve that.

Her emotional nature made her treat everything like a momentary excitement. She looked for entertainment, a play, a game. “Nothing really exciting has ever happened to you” (193) as Brack stated it. Emotionality led also to her uncontrollable “moods,” which were her excuse for being devious or even demonic at times: “HEDDA *nervously, walking across the room*. Sometimes a mood like that hits me. And I can't stop myself” (191). In Brack's presence, it was especially evident because, as stated above, she trusted him enough to open up in front of him. She did not control herself with him and thus let her secrets out, becoming dependent on his will. She had no certain goal or purpose in their relation—she had no plan whatsoever,

due to that trust, and without one, she did not know how to react to Brack's questions, nor how not to reveal her emotions. She awoke when it was already too late.

The fact that Brack quickly observed that Hedda was pregnant did not help. He unmasked her and that made her uneasy because she did not let that thought in her mind and did not yet accept that fact:

BRACK. [. . .] A new responsibility, little Mrs. Hedda.

HEDDA *angrily*. Be quiet! Nothing like that's going to happen.

BRACK *warily*. We'll talk about it again in a year's time. If not earlier. (193-194)

One of the things Hedda revealed to Brack was that she was unhappy. Brack's reaction was that nothing exciting happened to her, but she reacted by correcting him with the word “serious.” We know from the play's action, that Hedda did have some “exciting” deeds on her account, however, Brack could not know about them. What did she mean by “nothing serious”? It was especially ambiguous after revealing that Tesman was the only man who treated her seriously by offering her his love—“more than my other admirers were prepared to do” (188). She stressed that the house was not her real dream and that Tesman was boring her because of his focused nature (191). She even admitted that she did not love Tesman (187). If his love and marriage was not “something serious,” then what did Hedda really want? “For once in my life I want to have the power to shape a man's destiny” (211). She did not achieve that with Brack, but, as explained below, she was close with Loevborg.

3.5 Hedda and Loevborg

Eilert Loevborg and Hedda used to be in a close relation long before the beginning of the action in the play. Also Tesman called him as his friend, for those reason, mentions of Loevborg happened already before he actually showed up in person. This also put him in an interesting situation—a past “pal” of Hedda came to her and her husband's house.

3.5.1 Loevborg's Attitude

Loevborg entered Hedda's home after she suggested to Tesman to write a letter and asked him to come by. He came in very confident, willing to show his new image and his newest

creation—the book about the future. He greeted with Tesman using his first name, George, and then greeted Hedda using her new surname, “Mrs. Tesman.” He used the same, formal name in all scenes where other people were around, with the exception of Thea. What's worth noting, after the initial greeting with Hedda, Loevborg tried not to talk to her at all in the presence of Tesman. But, when they were alone with Hedda, he spoke to her directly, using her first name—a few times even reminding her maiden name “Hedda Gabler,” saying it with astonishment and almost disdain. He often mixed the Norwegian forms “De” and “du”—the formal and informal ones. Especially after when Hedda asked him outright to not call her by her name—Loevborg could not decide how to call her and was somehow confused by that situation. We could clearly observe that he was not used to that kind of “game.” In the moment of high emotions he spoke to Hedda rebukingly and used, almost with sarcasm, her surname: “Skoal to you too, Mrs. Tesman” (208). In their last conversation, Loevborg bid her farewell, first calling her “madam”—“frue” in Norwegian version—and later he again used her maiden name “Hedda Gabler” (229).

Loevborg's attitude towards Hedda was of mixed emotions. They did not see each other for years, but in spite of that, she was still important to him, as mentioned by Thea: “Something stands between Eilert Loevborg and me. The shadow of another woman” (176). But now he was very confused by the fact that Hedda decided to marry Tesman—we can observe that by his first words to Hedda when they were alone for the first time. He repeated her maiden name a few times, and he said with bitterness that she was now married to George Tesman (200).

Besides that, even after all that time, he recalled their shared memories of their meetings as very special:

HEDDA. Looking back on it, there was something beautiful and fascinating—and brave—about the way we told each other everything. That secret friendship no one else knew about.

LOEVBORG. Yes, Hedda, yes! Do you remember? How I used to come up to your father's house in the afternoon—and the General sat by the window and read his newspapers—with his back towards us [. . .] I regarded you as a kind of confessor. (203)

They used to talk shamelessly and told each other everything—especially Loevborg who, as we might imagine, might have had much more to say than a young, aristocrat girl. He cared a lot about Hedda's feelings towards him and moreover asked her directly if she ever loved him: “Didn't you love me either? Not—just a little?” (202). He recalled with sadness that it

was her who ended their relationship: “It was you who put an end to it” (204). He then rebuked her and called her a coward that she did not kill him—what Hedda accepted and simply agreed.

He begun to confide to her again, like to an old friend whom he still trusted—admitted that Thea was “silly about that kind of thing” (204) as if he wanted to show that he did not care much about Thea. He did not trust her opinion and so believed she would not understand his relationship with Hedda. Later in the play, he confided her again by telling her the truth about the manuscript. All this meant basically that he allowed Hedda to manipulate him and gain power over him. He wanted to show the opposite, but, as it turned out, he still had a thing about her and cared about her.

Loevborg was afraid of a few things during the action of the play. First of all, he feared he could not come to Tesman's house. Maybe he did not show that fear, because he came in with a flourish, as a new man, however, we knew he really wanted to see Hedda and talk to her—he could be afraid of not having such an occasion. We could observe that this fear expanded onto Hedda herself, Tesman and Brack. He came in as a new man, but he had a history with all those people—I might say it was very brave of him to show up at this house. Then again, his bravery came from the fact that he was the new man, with a published book everyone were talking about, and a new one that he was so proud of. Those facts gave him enough strength to face his old flame (Hedda), a man that could have resulted in his breakdown (Tesman) and another man he clearly had a history with (Brack).

But his fears did not end with those people, he was afraid of the person who was most kind-hearted towards him—Thea. Even if he was not afraid of her straight on, he was afraid of taking responsibility for her. At the same time, as he revealed after loosing the manuscript, he was frightened of loosing Thea and that his fall would take her down with him (227). He was plainly afraid of her and his own future.

And their future depended partly on whether he would fail again or not. Thus he was afraid he would start drinking again and have another breakdown. It was especially visible after loosing the manuscript, when he saw his life had now no meaning and he would not be able to fix it this time. His desire to work with and create together with Thea was never fulfilled.

Loevborg stated openly that he wanted to win with Tesman “in the eyes of the world” (199). As we get to know from the between words and overtones (during Tesman's first conversation with his Aunt), Tesman once crushed and defeated Loevborg, what resulted in him losing his position and respect. Now, Loevborg wanted to win back that lost respect by winning over Tesman—what turned out Tesman did not care about (199). To achieve that, Loevborg needed to fulfill his another desire, that is to publish the second book. Moreover, he wanted to be the respectable man he once used to be and get back friends he used to know—he wanted to come back to circles he used to frequent. He was sure he would succeed by gaining back the lost respect:

LOEVBORG. That was exactly what I wanted to happen. So I only wrote what I knew everyone would agree with.

BRACK. Very sensible.

TESMAN. Yes, but my dear Eilert—

LOEVBORG. I want to try to re-establish myself. To begin again—from the beginning.

TESMAN, *a little embarrassed*. Yes, I—er—supposed you do. What? (196)

He hoped that Hedda would be the person who could understand him and his situation. They used to be close together, so maybe she could have a bit more understanding towards him. He thought of Hedda as an important person in his life, he regarded her opinion, he used to love her: “HEDDA. [. . .] You certainly poured your heart out to me” (202). But what Loevborg really yearned was not Hedda Tesman, he wanted his old friend and flame, his Hedda Gabler. For that reason he asked her about the past, if she loved him, or if she wanted knowledge—now it was him who wanted the latter.

During the action of the play, Loevborg was accompanied with many strong emotions. First of all it was the, already mentioned, fear and anxiety. But, at the same time, Loevborg felt strong curiosity, that was strong enough to ask Hedda boldly about her love. It was followed by the need for understanding. But the action of the play made him more and more weak and hopeless. After losing the manuscript, he felt helplessness and resignation. He understood that he squandered his only chance of getting back on feet. He failed again and disappointed others—Thea especially. This made him desperate and led to him going to Mademoiselle Danielle's boudoir and, partly accidentally, killed himself.

In my opinion, it is clear to state that Loevborg did not show any signs of, or even tried to manipulate anyone in the play. If he did, I could not observe that it was expressed in the action.

On the other hand, there is plenty of evidence for Loevborg's self-confidence—and lack of it as well. He understood well the value of his book and his ideas. He hoped that thanks to it, he would be able to come back to the circles he craved so much, and even win over Tesman in the eyes of others. It gave him energy and strength. However, he was not very confident in relation to Hedda and knew that she once had the power over him. He understood she could gain it again—even though he never admitted it: “*HEDDA looks into his eyes. But if I want you to? LOEVBORG. That doesn't make a difference*” (206). One part of the lack of his self-confidence was his past. He once fell and thus it could happen again. He was afraid he would not cope with himself, restrain himself and follow the rules he chose. He was an alcoholic and could not trust himself. Loevborg had a very emotional personality and had problems acting according to even his own plans. He needed a person who would guide, or even control, him and be a kind of buffer—that person was, for a while, Thea. Also the fact that he lived with Elvsteds, far from the city and old friends, could also help him to control himself and restrain his emotional nature and habits.

His plan had been straightforward: to live irreproachably, publish the first book to re-establish himself and then publish second one to win himself a higher position in the society. However, that plan was not only due to his own ideas—it was a part of Thea's influence on him. Their cooperation resulted in him writing, most probably, both books—she even stated that it was her who “made a new man of him” (176). For that reason it is hard to say whether Loevborg behaved in a planned manner. It was the shared goal of publishing the book and finding a better future with Thea that let him get back on feet. But everything he did during course of the play, was emotional and downright unplanned.

Loevborg felt very afflicted and wounded when Thea (208), through Hedda, questioned his self-confidence. He craved for being regarded as a confident person, but the truth was, he deeply yearned for her support and kindness.

His ancestry could have a correlation with his past actions or possibilities. He was regarded as a man of higher status, either by his parentage or by his own achievements, otherwise he would not be allowed to General's house. However, he lost his status probably over three

years before the action of the play, and since then he tried to win it back. What is interesting to point out, his desire was to be regarded by the masses, not by individual people that surrounded him. He did nothing to impress particular people like Hedda or Tesman. Maybe he was concerned to not let down Thea, who helped him and gave him her trust and energy, but she might have been the only one for whom he did anything—like changing his habits. But we know he lost her regard in one night.

This leads to the final question whether and why was Loevborg unhappy. It is known that he begun on high position, then fell, and in the beginning of the play he tried to flourish again. But many of his actions in the play—such as allowing himself to drink, going to the party, losing manuscript, initiating a fight at Mademoiselle Danielle—led first to his misery and then to his death. He let down Thea—and Hedda as well—and became afraid this would happen again and again. He was very close to the success that he worked hard for so long, but he lost all of that in one moment—in one night, he lost everything (228).

Another reason for his misery, was loosing his Hedda Gabler from the past. She used to live in his mind and imagination—as Thea called it—as a “shadow” (176). Now he got to know about Hedda's marriage—and it was a marriage to the man that was most probably responsible for his first time of decay. This tore down the image of Hedda that he cultivated in his head and he realized that the past would never recreate itself and never come back. His subsequent drinking and partying escapade would disallow him from respectable houses, Hedda's house included. He also would not be welcome in Mr. Elvsted's home anymore and would, surely lose Thea. During one night, he failed on all fronts.

3.5.2 Hedda's Attitude

Hedda's attitude was from the beginning driven by her curiosity. After hearing about Thea and that she lived in the north, Hedda was already thinking about Loevborg and asked Tesman if it was not the place where he lived as well (167). She might have reminded herself about him, or she might have heard the previous conversation between Miss Tesman and Tesman. Either way, she had him on mind already from the beginning of the play's action.

First, before Loevborg appeared in their home, Hedda called him either simply “Loevborg” or “Eilert Loevborg,” just like others did. Tesman almost always used his first name, and never called him “Mr.” In the level of sophistication that we could observe between other characters

—especially Hedda and Brack— it was remarkable how they addressed Loevborg when he was not around. It could have been the result of his “fall” and the loss of his position.

However, when Loevborg did show up, Hedda changed her tone and begun using formal forms “Mr. Loevborg” and Norwegian “De.” And even when they begun talking in private, and he used Hedda's first name, she insisted on using the formal forms. Even in the most emotional moments, all she could allow herself for was the full name “Eilert Loevborg,” never his name alone or the informal “du” (204, 228-229). It was Hedda's attempt to exalt him—she wanted to talk to him in such a manner that she used with Brack, the way that the upper-class used to talk to each other. In addition, she wanted to hold Loevborg off, keep him on distance from herself. She did not want to recall their old intimacy and thus forced Loevborg to use her surname: “If you go on calling me Hedda I won't talk to you any more” (201).

Hedda and Loevborg used to be in a close relationship long time prior to the plot. That relation was ended by Hedda (203) because she was afraid it could develop into something more than friendship, and that he would expect something more serious. She was simply afraid of putting herself in a vulnerable position and accepting the even closer relation would result in exactly that. She ended the relationship between them by threatening that she would shoot him dead. It is interesting to point, that she used similar threat towards Brack, but he was not so bothered by it. Loevborg reacted in leaving Hedda, Brack reacted by coming closer.

We know that Loevborg loved Hedda, but did she love him? During their conversation, Hedda admitted that she wanted to see their relationship as something non-serious, something small: “Well now, I wonder? No, I think we were just good pals— Really good pals who could tell each other anything” (202). She used the same word that Mrs. Elvsted mentioned earlier when they talked about Loevborg (176). Hedda could have simply been mean towards him and wanted to vex him by using the exact word he used to describe his relation with Thea. Hedda knew that word before, was he used to calling his relation with Hedda that way as well? We will probably never get to know the answer, but it is one possible explanation.

Because Loevborg had a history and he became an alcoholic—the disrespected man—and now he suddenly came back with a new book, Hedda wanted to try creating an image of Loevborg as a renewed man of principles: “Mr. Loevborg is a man of principle now” (195).

She even crowned him with vine-leaves (211, 214, 216, 222), recreating her image of him from the past: “LOEVBORG. [. . .] With a crown of vine-leaves in my hair? The way you used to dream of me—in the old days?” (229). But Hedda stopped believing in this image: “HEDDA. No. I don't believe in that crown anymore” (229). I will talk more about the vine-leaves in relation to Hedda's unconscious in the chapter four.

Hedda's biggest desire was to finally have a real power over another person—to shape that person's destiny. After when Loevborg informed her, that she used to have power over him, Hedda saw an opportunity to get that power back: “Power? You think I had some power over you?” (203). When Thea arrived, he tried to tell her that she now had no power over him whatsoever, what made Hedda inexorable to prove him wrong and make him submit to her. She made him drink and then almost sent him to the party that later turned out to be his fatal mistake.

Moreover, Hedda wanted to create a new image of Loevborg—a man of principles. She wanted to regard him as a brave man, and his actions as beautiful—the only person who really faced the life (240). A part of that image was also to promote Loevborg back to the upper class—and to do that, Hedda tried convincing him to behave in the same manner as she behaved with Brack (201). She wanted to create an image, but she allowed him to think whatever he wanted: “HEDDA. You can think it. But you mustn't say it” (201). However, Loevborg never fulfill that, and besides being confused, he kept calling her with her first name until Thea arrived.

Hedda was not afraid of Loevborg himself, but she was afraid that he could become happy while Hedda felt miserable—especially, when she got to know how close he was with Thea (176). Hedda wanted to be the only person with whom Loevborg had been in an intimate relation, even though she could not, nor did she want to be close with him anymore. Moreover, after spotting the chance to “shape a man's destiny” (211), she would not allow anyone else, Thea in particular, to take it away from her: “That pretty little fool's been trying to shape man's destiny” (227).

In addition Hedda was afraid that Loevborg could reveal the details of their past, secret relationship. If he got close with Thea, he might eventually tell her the truth, and Hedda would not stand it. The other thing was the “new man” that Loevborg had become. At first, she was somehow fascinated that he managed to come back, thus also treated him in such

“high” manner. However, afterwards she felt that Loevborg could threaten her position—through competing her husband (233). I will concentrate more on the details of that correlation below, in the following sections. The very last fear connected to Loevborg, was an eventual scandal that could occur if the truth about the gun came out. We know for a fact that it was Hedda's biggest fear, and the fact of giving him the gun, could result in it.

Hedda's desire to have power over Loevborg was greatly connected to her manipulative skills and it manifested many times during their conversations. As already mentioned, she did not allow him to talk to her informally, using her name—not only she told him that directly but she insisted on addressing her in a formal manner (201), she almost blackmailed him that she would not talk to him. Loevborg was confused, he used both formal and informal forms interchangeably. It is very clear then that Hedda's manipulation worked well from the beginning. Then, when Thea arrived, she asked her to sit in another place so that Hedda could be in the middle (205)—that way she could have the control over the conversation and created a distance between Thea and Loevborg. Afterwards, she convinced Loevborg to go to the party (207)—it was a longer process, but she finally managed to achieve it. First, she mentioned that Brack laughed at him that he did not want to drink, when it did not work, then Hedda mentioned how Mrs. Elvsted came worried to her in the morning. As it turned out, it was enough to change Loevborg's attitude and make him drink again.

Hedda, as well as Brack, liked to manipulate with information. She revealed that Mrs. Elvsted came earlier in panic, what resulted in Loevborg being angry, or somehow disappointed at Thea and drinking the punch, in spite of being “a new man with principles.” Of course, the way she spoke about it made Loevborg understand it in a different way than the facts, but Thea did not have the courage to prove him wrong. When he drunk two glasses, and wanted to take another glass, Hedda did not allow him and reminded deviously that he was supposed to go to the party and read to Tesman (209).

After the party, when Loevborg arrived, she lied to him and said she heard nothing interesting about the events from the previous night, only that the party was “merry” (225), but we know Brack already gave her quite detailed “report” on it. Technically, she did not lie, as Loevborg only asked about Tesman and he did not expect that Brack had already came by:

“LOEBVORG. He [Tesman] didn't tell you anything else? HEDDA. I don't think so. I was so terribly sleepy—” (225). When Thea left, Hedda asked if Loevborg would not escort her and then called him heartless for not doing so. When he denied it, Hedda went more into details:

To go and destroy the one thing that's made her life worth living? You don't call that heartless?" (227)—what in fact was not a deep act of kindness from Hedda, but a strong manipulative play to draw the truth about the manuscript out of him. It is especially clear when we remember that Hedda knew well what really happened with his new book. When Loevborg said he wanted to end it all, Hedda responded that he should do it beautifully (228). She said that she did not believe in the vine-leaf crown anymore and wanted Loevborg to at least once do something beautifully. She bid farewell to him, but before he left, Hedda reminded herself of the guns, she went to the box and took one of them. She gave it to Loevborg who hid it in his pocket and again asked him to do it beautifully.

The act of threatening Loevborg to kill him, can be classified as *demonic*. But Hedda was too afraid to actually do it, she threatened, but never had a real intention to do it. However, the act of giving him the gun had a very clear intentions—Hedda wanted him to use it to kill himself. This can clearly be classified as a *demonic* act. But, as I will try to prove in chapter four, it can be interpreted as an act of fulfillment for Hedda, and from her perspective, it was not *demonic* at all.

Hedda was very self-confident and controlled in the conversations with Loevborg—it is proved by the way she addressed him, always Mr. ("De"), never allowed herself to more direct forms besides two times when she called him with his first name and surname. Even though she doubted whether she had power over him—maybe not doubted, but Loevborg tried to tell her so—she was sure all the time that he would in the end listen to her. We know that in the end he failed her, but before that, Hedda was certain that he would do exactly what she wanted. She was sure he had a thing for her for the whole time—especially after Thea mentioned the "shadow of another woman" in their conversation (176). Hedda felt that she knew a lot about Loevborg and his situation both today and in the past. For this reason she felt very confident in their relation.

As with other characters, Hedda's behavior towards Loevborg was not driven by any particular plan, that she would try to accomplish during the action of the play. However, as opposed to those other relations, Hedda had one strong desire that led to most of her decisions. That desire, as mentioned above, was to get the power over another person. But desires are not best companions to creating plans, thus Hedda, driven by her desire, acted highly emotionally. During the conversation with Thea and Loevborg, Thea mentioned that she inspired him. Hedda, even though she did not show it, became furious and wanted to

show who really had the power over whom and then led to Loevborg's above described behavior. Similar situation, although driven by different emotions, happened when Hedda gave him the gun. Not only she reminded herself of it after bidding farewell, but she later revealed to Brack that she did not think of the possible consequences of that act. It also went the full circle, as again “our little frivolities have their consequences” as Hedda said earlier to Brack. First her frivolity resulted in buying the house, now it resulted in something much more scary for her, in becoming dependent on Judge Brack.

As mentioned above, Hedda's main driving force were her desires. However, there were other factors. She shared many memories with Loevborg from the past—Hedda wanted to break with it and create a new image of Loevborg. But she was annoyed by the fact that he had a new muse in the form of Thea—that she took place of Hedda. Even though Hedda did not want that place back, she wanted to be the only one who ever had power over him. When she got to know how important the manuscript was for Loevborg—and Thea—she decided to burn it so that he never could get it back. Not only did it allow her to “shape a man's destiny” (211), but was also directly connected to her fear that Tesman would become inferior to Loevborg—and Hedda could not allow that to happen. She wanted her act to be irreversible—but it later turned out to be her biggest failure when Thea revealed she had notes.

3.6 Hedda and Tesman

3.6.1 Tesman's Attitude

George Tesman never addressed Hedda officially. He used her first name, also with others around—what would be a natural way for a husband and wife. There is nothing unusual in his manner of speaking to her. He was happy that he “won Hedda Gabler” (158) and that it was him who could marry her. He knew well that others could be really jealous and would want to be in his shoes (158). He was glad that he could make Hedda happy, get the house that they both “desired” and live with her.

I'm so happy for Hedda's sake that we've managed to get this house. Before we became engaged she often used to say this was the only house in town she felt she could really bear to live in. It used to belong to Mrs. Falk—you know, the Prime Minister's widow. (159)

He decided to buy the house, which belonged to the Prime Minister's widow, because Hedda once mentioned that it would be the only house in which she could bear to live. After that remark, the house became their common ground on which they could communicate and get closer together:

TESMAN. Well, anyway, we have our home, Hedda. By Jove, yes. The home we dreamed of. And set our hearts on. What? (182)

HEDDA. [. . .] Well, it was our mutual admiration for the late Prime Minister's house that brought George Tesman and me together on common ground. (192)

I would like to remark here, that in the original text, the house did not belong to Prime Minister, but rather a Minister, that is, in Norwegian, Statsråd—a member of the cabinet. However, it does not change the context.

He emphasized a few times how happy he was because of the marriage and their new home (158-160, 182). He admired her all the time: “Hedda's the loveliest thing of all!” (162). He underlined it to others how wonderful she was: “Isn't she pretty and charming?” (164). He was even delighted by her suggestions and remarks: “An admirable suggestion, Hedda. Admirable!” (200). Tesman was aware of the difference of status between him and Hedda and understood she was an upper-class lady and wanted to respect as much as he could letting her to live according to her standards.

When they arrived from their honeymoon, Hedda had so much luggage with herself that they could not give Aunt Juliana a lift: “[. . .] she insisted on having it all with her” (156). Hedda was very demanding and had to do everything with style: “But Hedda has to do things in style, Auntie Juju. I mean, she has to” (159). Even in a conversation with Brack, Tesman reminded him how demanding Hedda was: “You know her. I couldn't possibly ask her to live like a suburban housewife” (179). He allowed her to decide on every shopping for home, it was she who corresponded with Brack about the details of the purchase of the house and furniture (160). After the arrival she wanted to change things anyway and buy a few additional ones (178). Tesman did not want to bother her or cause any troubles, he even asked for permission for the most minor things: “Do you think we could possibly use your writing table for a little? What?” (242).

Tesman was afraid of many things and reacted strongly on any threats. He was scared that Hedda could be dissatisfied if he did not meet her expectations and was afraid that they would not manage financially, also because he was not in charge of the expenses: “TESMAN. Well, yes, of course it does make things a little more expensive. But Hedda has to do things in style, Auntie Juju” (159); “How much do you think it'll cost? Roughly, I mean?” (160). Even his Aunt had to stand security for a part of outlay and Tesman did not know about it. Moreover, he was not sure about his salary due to possible competition with Loevborg—when Brack brought the news, he felt shattered and could not believe that Loevborg could compete with him. He revealed to Brack that their decision on marriage was partly caused by his, almost sure, appointment:

I mean, by Jove, I—I'm a married man! It was on the strength of this that Hedda and I *got* married! We ran up some pretty hefty debts. And borrowed money from Auntie Juju! I mean, good heavens, they practically promised me the appointment. What? (181)

He admitted to Hedda that their marriage was a big adventure if arranged only on expectations and that they would not be able to have as many guests as they initially had planed to: “Oh dear, this wasn't at all what you had in mind” (183). Hedda begun then to tease Tesman about her cravings and what she should not have been thinking about. When she mentioned that the only thing left for her were her guns, Tesman was so scared of them —“For heaven's sake, Hedda dear, don't touch those things. They're dangerous. Hedda—please—for my sake!” (183)—that he did not even notice that she not only used his first name “George,” but also called him a “darling.” We could later observe how relieved Tesman was when Loevborg informed him that he will not come in his way to get the appointment (199). Also Brack understood how serious it was: “There was a black cloud looming up, Mrs. Tesman. But it seems to have passed over” (199).

After finding the manuscript, he was afraid that someone could find out that he got it and that Loevborg lost it: “You mustn't tell anyone, Hedda. What? Promise me—for Eilert sake” (217). Just afterwards came the news about Aunt Rena's coming death—Tesman feared that he would not be able to see her before she died and so got up and run to the Aunt's house.

But the real fear did not come before act four when Hedda revealed to Tesman what she did with the manuscript:

HEDDA, *cold and motionless, leaning against the armchair*. I haven't got it any longer.

TESMAN. Haven't got it? What on earth do you mean?

HEDDA. I've burned it.

TESMAN *starts, terrified*. Burned it! Burned Eilert's manuscript! (233)

He was at first terrified by the fact that anyone could do such a thing, moment later he realized that it was illegal: “You ask Judge Brack and see if I'm not right” (233)—and that his wife did it, but he was partly responsible for it as well by leaving the manuscript with her. Then, when he understood it could not be undone, he become frightened that someone could find out about that: “Of course no one must be allowed to know about the manuscript” (235) and later “Oh, Hedda, we shall never be able to escape from this” (239). Although his fears were not so serious as the moment when Hedda informed him that she did it for him, and about the possible child, Tesman almost completely forgot about Loevborg. It was clear how much more concerned he was about Hedda than anything else at that moment. However, as I will explain below, when the moment passed, he as quickly forgot about Hedda's confession and concentrated back on Loevborg's book. He was very much moved by emotions and did not look much further into the possible consequences—similarly to Hedda.

When it came to desires, Tesman was a very ordinary man. He wanted to have a traditional model of a family—mostly because he was not a part of one when he was young. He wished Hedda would accept his family and could be closer the most important person for Tesman, Aunt Juliana:

TESMAN. If you could bring yourself to call her Auntie Juju. For my sake, Hedda? What?

HEDDA. Oh, no, really Tesman, you mustn't ask me to do that. I've told you so once before. I'll try to call her Aunt Juliana. That's as far as I'll go. (166)

Not only did he wish Hedda would call his Aunt in a more friendly way, he wished Hedda would call him with his first name, not the surname. He did not mention it until the third time Hedda called him “George,” but when he did, he was ecstatic: “And you—you called me George! For the first time! Fancy that! Oh, it'll make Auntie Juju so happy, all this! So very happy!” (234-235). It is important to notice here, that Tesman's desires were strongly connected to his Aunt. Many of his wishes towards Hedda were actually important to him for Aunt's sake, not his own. But hearing how Hedda call him with his first name, was clearly a fulfillment of his own wishes.

Tesman wanted to make Hedda happy, in any way he could. Not only did he realize her cravings, but he also shared her own desires. Before the marriage, George Tesman agreed to “enter the society. And keep the open house. That was the bargain” (182). Hedda called it a bargain, but Tesman, as he admitted, really wanted to see it happen and see Hedda “play hostess to a selected circle” (182). Was he inspired by Brack's living style or was it Hedda who convinced him to it, we do not know. However, Tesman absorbed that thought and quickly become assimilated with it. Whether it was his own desire was a different thing.

During the action of the play we learn how much Tesman wanted to get a professor appointment. First, he was just happy that it will happen—he told so Aunt Juliana (158)—then, he become almost desperate when this possibility got threatened by Loevborg (181). He also craved to be able to write like Loevborg in his new book:

TESMAN. I'm going to make a confession to you, Hedda. When he'd finished reading a sort of beastly feeling came over me.

HEDDA. Beastly feeling?

TESMAN. I found myself envying Eilert for being able to write like that. Imagine that, Hedda! (216)

Hedda then used this desire as an argument for her actions—burning the manuscript. When Tesman found out about that, Hedda told him she did it for him. He was surprised and at once concluded that she must have loved him a lot if she decided upon burning the manuscript—and so committing a crime—for his sake: “TESMAN, *torn between doubt and joy*. Hedda—is this true? but—but—I never realized you loved me like that! Fancy” (234). He yearned a lot that she loved him.

After Loevborg's death, Tesman had a new mission. He decided: “I shall dedicate my life to this” (239). It became his new goal. He already achieved his previous one—to win Hedda, her love and make her finally start using his first name—and now he could concentrate on the new one. He completely forgot what Hedda just did for him and that he would have new responsibilities soon. “I owe it to Eilert's memory” (239)—Tesman wanted to clear his conscience, and partly Hedda's one, because he had a feeling of guilt—it was him who brought the manuscript home and it was Hedda's love (after his confession) that made her burn it. Moreover, Tesman did not get over his envy of how Loevborg wrote his book. Maybe Tesman hoped that Thea could inspire him to write something as remarkable and he could get credit for it? We will never know.

Tesman was very proud of being with Hedda—of winning her. He wanted to cherish her as he said (188), but he married her not because of love, but because he wanted to win her over—he was very surprised after the conversation about the burnt manuscript. He had not thought about love before, but when it did come to his mind, he was surprised and happy. For Tesman, the marriage was a step up, to the higher class of the society. He proposed as he had nothing to lose, and when she agreed, the rest just happened almost by itself. He did not expect Hedda to love him, he probably wanted her to, but did not expect her to show it, he was naïve: “I wonder if young wives often feel like that towards their husbands?” (235). It could have been caused either by his poor understanding of relationships due to his focus on “his special subject” or, simply, lack of a model of a relationship in his own family—he was raised by her aunt who had been a mother and a father to him (157).

It is quite apparent that Tesman did not try to manipulate Hedda. It was possible that he was a stronger rival towards Loevborg, but he was dominated by women in his life, whether it was his Aunt or Hedda, and wanted to fulfill their wishes. He did not think that he might need manipulating them at all. And since Hedda had a strong character and was very demanding, Tesman was helpless and could not dominate—at least for a long time—in their relationship. Only after Loevborg's death, when he decided upon focusing on recreating his work, Tesman became dominant in their relation—he decided upon recreating the manuscript and Hedda had nothing to say about it—and did not notice how much she needed him then. In any case, Tesman did not manipulate her during the action of the play—he was straightforward and honest, what can also be read from one of his remarks: “I'm positively sweating, Hedda” (189).

The way that Tesman spoke proves that he was very insecure and unsure of himself. He often searched for support of his own words or suggestions. He finished most of his statements with a questions “What?” and very often showed a great surprise: “By Jove!”; “Fancy that!” Even in the topic in which he was a specialist and should have his own opinion, he could only answer using a fact of life not his own words: “My dear Hedda, one can never have too much. One must keep abreast of what other people are writing” (189). He had to always know more, was never completely sure of things, even in his own specialty—he always needed to “keep abreast of what other people are writing” (189).

Tesman did not deal with finances in his new home. About them decided his young wife and his friend, Brack, not him: “Well, luckily Judge Brack's managed to get it on very favorable

terms. He wrote and told Hedda so” (160). Even at the house he “dreamed of,” he could not decide on what to do with different rooms and had to ask his Aunt (159). After Hedda's confession, he even agreed on asking his Aunt whether young wives loved their husbands so much (235)—he had a constant need of support and assistance from others: from Hedda who made all the decisions; from Brack who was his friend and, as a judge, who always had a strong opinion; from Miss Tesman who raised him and continued to be a big influence on him; from Mrs. Elvsted who was the only person who could help recreating the manuscript; from Loevborg who allowed Tesman to get the promotion; from Bertha who was with him as his servant from the youngest years.

He asked Hedda for many tiny things and matters on which he could easily have decided upon himself:

Yes, that'd probably be the best plan, Hedda. What? (171)

Isn't that right, Hedda? (196)

Yest, Hedda dear, would you? (200)

Hedda, I just wanted to ask you, can't we bring some punch in here? A glass for you, anyway.

What? (201)

He finally had his own opinion in the end, when he decided to take up the mission of reconstructing Loevborg's manuscript. When Hedda offered her help, he rejected her and asked her to come back to Judge Brack (245). When Hedda begun playing the piano, he asked her: “Hedda, dear, please! Don't play dance music tonight! Think of Autie Rena. And Eilert” (245). However, his, now strong, opinion was actually a manifestation of his deep misunderstanding of his wife's real needs, and actually only a fulfillment of his own cravings.

3.6.2 Hedda's Attitude

Unlike her husband, Hedda almost never addressed him in an informal manner. She often used simply his surname “Tesman” and other times directly “you” or “he.” She used the surname almost in the same manner as using a first name. During her conversations with Brack, Hedda used the form “George Tesman” three times, however, in all those situations she added the name to emphasize the she was talking exactly about him, no one else, to underline his status that it was not some another person but “George Tesman” himself (187, 192). She wanted to add some seriousness to his name, but it was not due to her own respect

towards him. In addition, in a conversation with Brack, Hedda called Tesman “the great scholar” (191).

Hedda used his first name alone—“George”—just five times while talking directly to him. The first time when she was teasing him about the play with the guns: “HEDDA *in the open doorway, looks at him with concealed scorn*. My pistols, George darling” (183). She even added “darling,” but Tesman did not notice it at all because of his fear towards Hedda's whims.

The second time Tesman once again did not notice at first that she used his name: “[. . .] for your sake, George” (234), however, after a while, when she said it once again, Tesman then clearly noticed how she talked to him: “Oh, it's all so—absurd—George” (234). The fourth and fifth times happened in the final scene. She used his name twice, however, Tesman was not interested in that fact at all: “*You, George? Your life?*” (239); “Well, George. Think you'll be able to manage? What?” (245).

In the very end, she again called him “Tesman” when she talked about him to Thea: “Here you are working with Tesman just the way you used to work with Eilert Loevborg” (245). Directly to Tesman, she once more used his surname in her last words to him: “I can hear what you are saying, Tesman. But how shall I spend the evenings out here?” (246).

Hedda did not take Tesman too seriously, nor with respect. She was very inconsiderate towards his opinion and wanted to make decisions on her own: “You haven't good reason to know anything” (165). She said to Brack that Tesman was a rather boring man for her: “And people who are only interested in one thing don't make the most amusing company. Not for long, anyway” (187). She recalled the honeymoon as a deadly boring experience: “I've been bored to death” (186). It of course raises the question why Hedda married Tesman, the question that Ibsen tackled also in the same conversation with Brack. Hedda answered that she danced herself tired (187), that there was nobody else who would offer her as much as Tesman did. Similarly, she insinuated that she did not love her husband—also in her conversation with Loevborg—but why did she tell that to both of them? Why did she wanted them to think so? I will tackle those question in the next chapter as well.

In the same chat with Brack, Hedda looked for confirmation from his side that Tesman was a very “respectable man” (187), that he was “very clever at collecting material and all that”

(188) and then she agreed with him that she believed that Tesman “would become a very prominent man.” She was thinking about Tesman's possible future and career, and wanted to be in control of him. She would even want him to go into politics and try to become a prime minister (193)—on what Brack reacted that Tesman was not “quite cut out to be a politician” (193). What's interesting to note is the fact that Hedda wanted to do it only because she was bored and felt rather poor: “It's that wretched poverty that makes life so hateful. And ludicrous. Well, it is!” (193). She wanted her husband to be someone important, and targeting at a prime minister's post meant she wanted him to be the most important one.

Hedda did not strive for happiness in their relationship. She did not try to understand Tesman's world and life, nor the topic that he was so much involved with. She also did not care about his everyday matter like for example his slippers which reminded him of so many memories and emotions, she just responded “Not for me” (163). When Tesman wanted to go deeper into that topic and mentioned that Hedda was a part of family and he could explain more to her, she changed the topic rapidly, interrupted him with a quick “Tesman” and begun talking about the —mentioned in Bertha's and Miss Tesman's chapters—hat. Later, during her conversation with Brack, she said she was not interested in the professorship competition: “I'm not going to waste my time worrying about that” (193)—like if that matter did not affect her, while a moment ago she was questioning Brack about Tesman's possible future and career. When Loevborg arrived with the news that he would not stand in their way, Hedda shrugged: “Leave me out of it, please” (199). She underlined that he should not involve her into his matters, however, earlier she was excited by the possible competition between Tesman and Loevborg. It is hard to determine which of her faces was the real Hedda.

As I mentioned in the previous chapters, Hedda was mainly afraid of one thing, that is the scandal. However, in her relation with Tesman, there were a few other things that really scared her. The first one was of course the pregnancy. She was afraid of that fact itself, and also could not admit it, neither to herself or her husband. She always changed the topic, and even when she wanted to finally tell Tesman, she gave up and suggested he should ask his Aunt about that (234).

For a short moment, after revealing the fact about the burnt manuscript, Hedda could fear that Tesman would tell it to Brack or someone else: “You'd be well advised not to talk about it to Judge Brack or anyone else” (233). For that reason she might have decided to stir Tesman a bit and change the topic to her pregnancy.

Moreover, she was afraid that Tesman would not fulfill her expectations of his career and therefore he would not manage financially (184-187)—she was actually scared that her status could suffer and drop together with Tesman. That meant that she was very concerned if Tesman would be well regarded among the upper-class—she feared that he would not be the person that everyone believed he could be (188), that was another reason why she asked Brack about that.

As one of her desires was to have control over Tesman, she naturally was afraid of losing that control. Aunt Juliana was a natural contender for that, and later Thea also appeared to be one: “Doesn't it feel strange, Thea? Here you are working with Tesman just the way you used to work with Eilert Loevborg” (245). Suddenly Hedda lost the upper-hand in her relationship with Tesman, he was so absorbed with his new goal—and calm about their relation after their previous conversation—that he completely ignored his wife. As it turned out, the scandal was not the biggest thing that Hedda could fear—it was also the feeling of rejection from the only person that she could actually rely on, Tesman. Even the “silly” Thea was then more useful and became a new companion of Tesman in his new mission: “HEDDA. Can't I be of use to you two in any way? TESMAN. No, none at all” (245).

Hedda desired power over men, and the power over Tesman was probably most important to her in the end. She wanted him to satisfy her cravings and decide on their budget:

I'm just looking at my old piano. [. . .] I don't want to part with it. We can move it into that little room and get another one to put in here. (166)

I won't be able to have a liveried footman. For a start. [. . .] And that thoroughbred horse you promised me — (183)

The purchase of the house was also her—unconsidered—idea, from which their relationship began: “I happened to say quite frivolously how much I'd love to live in this house. [. . .] My little frivolity had its consequences, my dear Judge” (192). She was dominating her husband, who in fact had been used to such situation due to his adolescence when he was looked after by his Aunt.

Hedda wanted her relationship with Tesman to work on her terms, according to her status, not his. She looked for confirmation of that fact in Brack—she wanted to confirm that Tesman was worthy being with her, that everything was fine with him, she wanted to know how her relationship looked from the outside. She was not interested in the facts or her own feelings,

she wanted to know an opinion of a good observer—Brack—and if other people would not disregard her decision. She wanted to know the opinion of the class that Brack represented. She wanted to Tesman to get the higher status and to be significant. However, she wanted to achieve that with as little effort as she could—she wanted it to happen by itself, she was not concerned with helping him whatsoever, she even mentioned she wanted it just because of the boredom (193).

Her another desire was to keep the open house. As it turned out, it was one of the conditions for their marriage: “You agreed we should enter the society” (182). She wanted to be close to the upper-class and that “selected circle of friends”—she did not want to fall out of the loop even after the marriage, because it was her main entertainment for many years, she could not imagine doing anything else. That leads to her another craving—Hedda wanted entertainment. She wanted chats, gossip, intrigues, even the competition between Tesman and Loevborg, or playing with the guns—it all was her way of killing the boredom: “How exciting, Tesman. It'll be a kind of duel, by Jove” (182). Of course she never took anything of that seriously and created an artificial excitement—a kind of a mock.

Hedda seemed to be indifferent to Tesman's matters, she wanted it to look this way, that she was somehow independent. She showed him that she did not care, she did not try to understand him—always capricious and demanding, grumpy and dissatisfied. There were many emotions that accompanied her in the course of the play, even though she wanted to be seen as the indifferent one. She was emotionally shaky and variable—from extreme boredom to the most intense emotions. Once she could feel bitterness and resentment, other time utmost excitement and curiosity. Because I have already mentioned many of her more grumbling moments, I would like to show now some of the moments of her exhilaration. Hedda was very excited to get to know more about the party, when Tesman got home from it. She asked question after question so that he finally told her all she wanted to know:

Well? Tell me about it. [. . .] Beastly feeling? [. . .] What happened afterwards? [. . .] Had he vine-leaves in his hair? [. . .] Did he name her? (216)

And when she got to know about the manuscript, she continued the questioning, wanted to know every detail and if anyone else knew about it. It is hard to decide whether she was more excited about getting an upper-hand with regard to Loevborg or having for the first time

something exciting to talk about with Tesman. Either way, Hedda was highly excited during that conversation.

There were many other emotions that Hedda exhibited during the action of the play. She had a feeling of superiority over many other characters, probably only with the exception of Brack. She felt fear, helplessness, resignation and even rejection (described above). All those led to her trying to attract attention and feeling of jealousy towards Tesman. And in the end, she was terrified of the thought that Brack had power over her, and her husband simply gave her into his hands:

TESMAN. [. . .] But you go back and talk to Judge Brack.

HEDDA. Can't I be of use to you two in any way?

TESMAN. No, none at all.

Turns his head.

You'll have to keep Hedda company from now on, Judge, and see she doesn't get bored. If you don't mind.

BRACK. *glances at* HEDDA. It'll be a pleasure. (245)

He left her locked in stalemate—she came to him for help, but all she got in return was rejection and disinterest, almost exactly what she was showing him for the whole time.

Many of Hedda's actions and behaviors were actually concealed manipulations. The way she used Tesman's surname, and then suddenly his first name were direct attempts to control him. The situation with the hat—described alongside Miss Tesman—was a such attempt as well. Hedda sometimes did not even try to hide her efforts and told Thea that she wanted to get Tesman out of the room: “Didn't you realise I wanted to get him out of the room?” (171)—this way not only she could talk with Thea but also made Tesman write a letter to Eilert Loevborg. The scene when Hedda threatened Tesman that the only left entertainment for her were guns, was also a manipulation. Not only she first built tension by asking about things she could not have, she also used his first name—Tesman was so absorbed by the mention of the guns that he did not even hear that.

When Loevborg arrived, Hedda asked him to stay for the supper with her and Mrs. Elvsted. She then said that she would tell about that to Bertha (so that she could prepare it), but what she in fact did, was telling the servant to prepare decanters and glasses in the rear room. She knew that Loevborg would not accept a drink, and so Tesman and Brack would leave them,

and let Hedda talk with Eilert Loevborg in private (199). In her conversation with him, whenever Tesman came, she asked him “affectionately” about the photographs in the album—it was a cover for her, that Tesman would not figure what she was talking about with Loevborg (201). She also showed to Tesman that she was interested in their honeymoon trip.

Later, when Tesman came with the manuscript after the party, Hedda wanted him to leave it with her. However, Tesman quite strongly disagreed because he was afraid of what would Eilert Loevborg do when he woke up. She asked him thoroughly if something like that could be recreated (218) if something happened to it. When Tesman answered her that it could not be done and that he must get it back as soon as possible, she distracted him with the letter from his Aunt. A moment later, Bertha announced that Brack was outside, Tesman could not receive him, but Hedda took advantage of the situation and allowed him to come in. She used confused Tesman and took the manuscript. He had no choice and could not argue with her because Brack was already coming in.

Hedda was very self-confident—she thought she had everything under control. She wanted to show everyone that she was sure about everything, however, her uncertainty was revealed by the fact she could not admit her pregnancy. Despite everyone else saw it and could figure that out—she cut everyone short. In her relationship, she could feel very confident because it was Tesman who solicited their marriage and she was the one who could allow that or not. Tesman emphasized many times how lucky he was to actually be with her, so she was certain of her position.

She begun to lose her self-confidence after revealing the burning of the manuscript. At first she was still manipulating Tesman, showing him how concerned she was about him and his work. However, that conversation changed Tesman's behavior. Now it was him who was certain of Hedda's love—no matter if it was honest—and was sure that she was devoted to him. Afterwards, he did not feel the need to solicit her, or to even take care of her. When he gained a new mission—reconstructing Loevborg's manuscript—Hedda almost ceased to exist.

There is also another aspect of Hedda's confidence. It is hard to omit the fact that she was trying a lot to gain attention of others. The play with the guns, gossips, burning of the manuscript and then telling how she did it for Tesman and about pregnancy, all these can be interpreted as her trying to grab attention—she was basically shouting and crying so that others would notice her. If she was as self-confident as she wanted to be seen, she would be

sure of her position, of being in the center of attention, but Hedda was not. She had to try again and again to gain others gaze, to be important and regarded. That being said, there were two sides of Hedda Gabler. The first was how she wanted to be seen by others, the other was how she deeply really felt. And her actions prove that she felt lonely, misunderstood and abandoned—strong enough feelings to lead to her suicide. She cried for help, but even her husband did notice that.

Another point I would like to analyze is if Hedda's actions were planned or not. The very first thing that stands out was her way of talking to Tesman. For over half a year after their marriage, she was still calling him with the surname. It must have been conscious, and even planned. Her desires also guided her plans. One of them was the power over Tesman—she was implementing that plan carefully, and usage of his surname was one of its elements. Using that power she wanted Tesman to fulfill her cravings—when in the end she lost that power, it was her biggest defeat.

Other than that, Hedda had only shortsighted plans—I would call them more of emotional nature than a thoughtful one. When she got to know that Loevborg was in town, she made Tesman send the letter, but in such a way that he did not notice her real intentions. Then, when Loevborg came, she created such a situation that she could talk with him in private. However, those were only rapid plans, to achieve something now—she did not look too far in the future, especially when it came to consequences. Most of the described above situations were actually very emotional. Every time, when Hedda suddenly realized that she wanted something, she did everything to get it—the power over Loevborg, the manuscript, Thea staying for the night etc. All those actions were a result of certain situations that happened in Hedda's life—her actions were mostly determined by the situation in which she happened to be. She was very passive overall—acted only within the frame in which she was, she did not try to change it, but only to shape it according to her will. She even married Tesman, because there was no other candidate who would give her such offer, she did not try to find another one. This can also be interpreted in two ways. The first one could be the mentioned passivity, but the other one could be that Hedda actually wanted Tesman, not anyone else. I will come back to that interpretation later.

The chain of events that lead to the tragic ending was very straightforward and mostly connected to Tesman. If he had not brought the manuscript home, she would not want to keep it. Then if Loevborg had not come, she would not burn it. If she had not burnt it, she would

never have the conversation with Tesman. If there had not been such a strong reaction from Tesman, she would not use the strongest argument she had—burning it for him—and then revealing the pregnancy. It is hard to determine whether Hedda was then acting emotionally or if she thought about it earlier and stuck to the plan. Was she helpless or just did not care? She was clearly afraid of Tesman's reaction after burning the manuscript, thus she used strong arguments to get closer to him, so he could understand her and that this was finally something that brought them together—a secret that they could share only with each other. She aroused the feeling of guilt in him and made him share the responsibility for her act. And additionally she called him “George,” consciously, she knew how strong this word was for him and that he would react to it. Therefore, because she felt close to him, she tried telling him about the baby, even though it was not the best moment—the death of Aunt Rena, the case with Loevborg. She had earlier better occasions to tell him about it, but she had never felt as close to him as now—they did not have their secret, and that was something very important to her. Closing to the end, her actions were also caused by the situation in which she was and still she did not try to change it. When Tesman began working on the recreation of the manuscript, Hedda came to him, trying to get him back to her. She tried to get noticed, she even played the piano to grab his attention, but every time, Tesman rejected her and gave her directly into the hands of Brack, making her desperate and without other choice.

4 Hedda's relations and the unconscious

The analysis above gave a lot of material to examine Hedda in the unconsciousness context. From the very least important relation with the maid, up to her arguably most important one with her husband, it was possible to observe their reciprocal influence on their decision making process. The analysis showed many situations in which Hedda behaved emotionally, suddenly or passionately—often wanting things to just happen, without thinking them through. Hedda showed moodiness, reacted spontaneously and burst out her emotions. Many situations amplified her emotionality even further, such as the pregnancy, financial issues, Thea's position next to Loevborg, Loevborg's incompetence in killing himself or Tesman's decision on recreating the manuscript. The following analysis focuses on Hedda's unconsciousness, that she revealed through her actions.

Hedda's first outburst happened already during her first appearance—in the conversation with Tesman and Miss Tesman. She reacted strongly for Tesman's remark on being a part of family and begun complaining about the hat, which she knew belonged to the Aunt—as she later admitted to Brack. Hedda showed her negative attitude towards Miss Tesman throughout the play. She did not want to be touched or kissed, she did not like Miss Tesman's remarks about possible pregnancy, and she could not stand the thought of being in the same family with her. She did not hesitate to show it. It was Hedda's persona—her mask to the world—with which she showed her discontent and disaffection. In her relation with Miss Tesman, Hedda was dominated by her persona which presented the negative attitude. However, there are moments where Hedda behaved differently. The earlier described usage of “Auntie Juju” showed Hedda's perplexity. There were two times—in conversation with Brack and another with Thea—where she used it unconsciously. While the first one might have had some sarcastic context, and alone it would not prove my point, the latter was clearly disconnected from her persona's attitude and showed a glimpse of her inner feelings. Because there was no information about Hedda's mother, it is only possible to assume that she was absent from Hedda's life. For that reason, her mother complex could have developed in a negative light based on the archetype of terrible—or simply absent—mother. Those feelings were then repressed by Hedda, who wanted to be seen as an always noble and neat person—she never wanted to show her weaknesses. She developed her persona in that regard and there was no

place for self-pity connected to the absent mother figure. Miss Tesman, even though she was childless, was in a way a symbolic mother and caregiver—not only to Tesman but also to Aunt Rena, and after Rena's death she wanted to take another invalid to take care of. Finney aptly observed that Miss Tesman had “missed what seems to be her life's calling” (151). What is interesting to note is that Hedda had similar attitude towards Bertha, who could also be seen as a caregiver symbol—it was her who had taken care of Tesman for years and was supposed to continue it even after his marriage. In this way, both Bertha and Miss Tesman affected not only Hedda's mother complex, but also Hedda's very new experience, that is slowly acknowledging that she was pregnant. Hedda suppressed all thoughts about maternity and dug them deep inside. It is apparent that what Hedda saw in Miss Tesman was Hedda's projection of her very own shadow created from the suppressed pregnancy. Therefore, Hedda's persona recognized traits she did not want to accept nor reveal and, simply put, attacked Miss Tesman and her position. So where did the “Auntie Juju” come from? It was Hedda's persona and shadow that both showed negativity towards the Aunt, but Hedda's ego did not regard her adversely. Her ego—or even super-ego for that matter—understood that Miss Tesman was a model caregiver, and because Hedda's *self* was seeking wholeness that it lacked, in those rare moment Hedda showed her emotional attachment to Tesman's Aunt. Although, in most situations Hedda was over-identified with her persona and so could not accept the new mother-like figure in her life. This created a conflict of opposites in her psyche, which *self* could not repair. This inner conflict alone could be enough to lead to Hedda's breakdown. All the situations besides this one, only made things worse.

Hedda's relation with Brack was at the other extreme. She treated him as her friend—as a close confidant to whom she could tell her relationship secrets. However, she was not honest with him either. She wore a mask, all the time, and behaved as an aristocrat that she felt she was. It was the same persona that attacked Miss Tesman, although it served a different purpose. Brack accepted Hedda's persona because his own one was very similar, he behaved like she did, and he never revealed what was actually behind his mask until the very last scene. In a way, he fed Hedda's persona with his own—Hedda found confirmation of her own behavior in him. In addition, Brack was an authoritative figure that corresponded with Hedda's archetype of a wise man—an archetype that can have a strong influence on the animus. And in Hedda's case, it did. In addition, her great trust in Brack enhanced the effect and made a strong impression on her animus. Hedda wished she could have such a position as Brack, she wanted his life style with no responsibilities. As it is visible in fig. 2, this influence

worked in a vicious circle: Hedda's persona matched Brack's, his behavior influenced her animus which in turn strengthened her persona, which again corresponded with Brack's—it propelled itself and led Hedda to further over-identification with the persona. I illustrated this process in fig. 2.

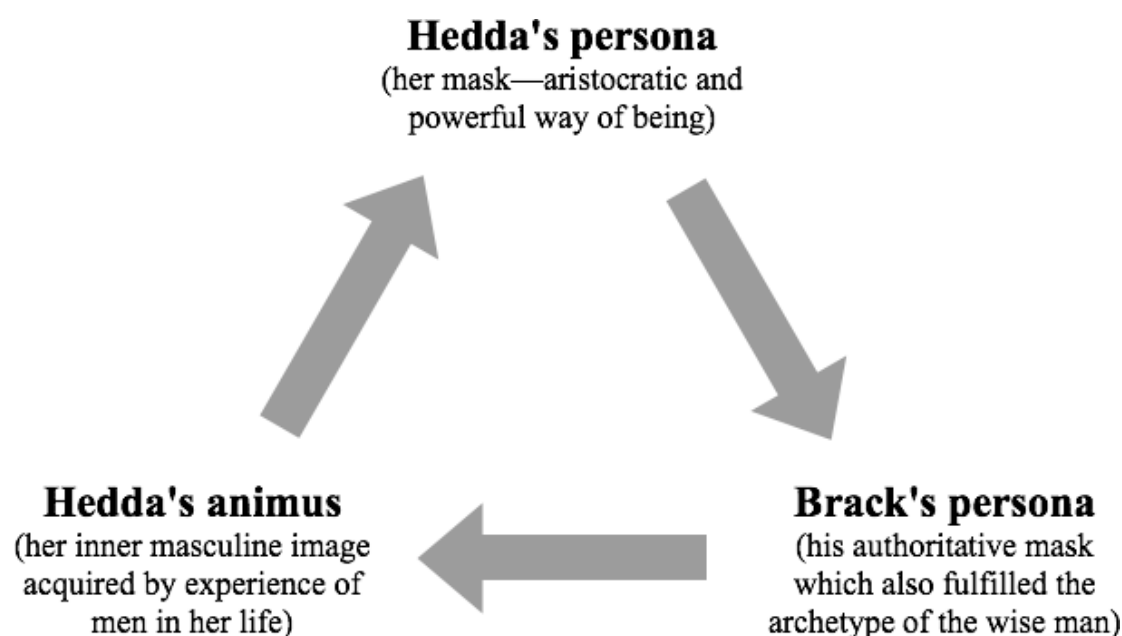


Fig. 2. The circle of influences between Hedda and Brack.

Although for Hedda it could have been a perfect relation, in which her ego found direct satisfaction, for Brack such a relation was not enough—he wanted more power. Therefore he begun luring Hedda and using his newly acquired information to gain control. He used his knowledge and perceptiveness to acquire even more knowledge and understanding of Hedda's fears and repression. In fact, he did it so well that Hedda did not notice it—dominated by her persona—until it was too late. In those moments, Brack did not fulfill her animus any more—instead he based his acts directly on Hedda's shadow, which he got to know very well. At first, Hedda did not treat those moments as dangerous—Brack was careful enough not to push too hard with his questions. Again her trust and fear of loosing the only person she could talk more freely to, covered her sight—her persona had too strong needs to satisfy. As noted in the above analysis, Hedda was as much trying to manipulate Brack as he tried to manipulate her. However, Hedda's identification with the persona was predominant and she could not stop herself from acting according to it and completely abandoning her *self*. She tried to show her strength, either with guns or through her dominance in her relationship, or through the secret of the triangle that she accepted. But

none of those was strong enough to emerge above her dominating persona and fulfilling animus.

Brack, slowly but efficiently, revealed Hedda's shadow. He noticed her fears—first of the pregnancy, and boredom, then of losing control and authority, and finally of the scandal—and used each fear that he got to know about, to reveal the other ones. Together with him, Hedda was slowly discovering her own shadow and comprehending her inferior traits. Yet Brack was a step ahead of her. She finally understood Brack's real intentions during their conversation about Loevborg's visit to Mademoiselle Danielle (Ibsen 1997 221-224). He revealed to her that he would use “every weapon” if he had to defend his position. Hedda grasped all of the sudden that Brack wanted more than their confiding conversations and a secret triangle—he wanted to be in charge of it. It is interesting to note that the above situation can be compared to the part of the process of individuation. Brack's questions and remarks were reflecting Hedda's repressed emotions and treats. He not only revealed them to himself to use them later, but also made Hedda aware of them. Hedda did not go through this process herself, it was somehow imposed on her by Brack, and thus she did not notice that Brack's understanding of her shadow allowed him to have power over her and to easily read her hidden intentions. However, the fact that Hedda did notice Brack's intentions, resulted in her raised emotionality towards the end of the play. Suddenly she begun questioning her own persona, which created yet another inner conflict in her psyche. Although Hedda, triggered by Brack, embarked upon individuation, she would need much more time, peace and understanding to fully embrace her shadow and stop repressing her biggest fears—of maternity and scandal.

Hedda's relation with Loevborg begun long before the action of the play. They used to be “pals,” as Hedda called it—good friends who used to confide everything to each other. However, for him, it was much more than just a friendship. Loevborg treated Hedda as his closest confidant and told her things “no one else knew about” (203). Loevborg said that it was Hedda who had power over him. Although, he did not realize that it was actually him who had such a strong influence on Hedda. He was an authoritative figure, only a few years older than her, but he was a scholar—a type of a teacher (as later he was for Thea). Those characteristics alone were strong enough to attract the animus, but Loevborg had more of them. Due to his style, he was a fusion of a wise man and a mysterious stranger archetypes. Hedda described it precisely:

Do you find it so incredible that a young girl, given the chance to do so without anyone knowing, should want to be allowed a glimpse into a forbidden world of whose existence she is supposed to be ignorant? (203)

Loevborg told her things she was not supposed to know but, at the same time, was extremely curious about. The above facts, in addition to Hedda's deep trust towards Loevborg, made him an ideal candidate for a strong influence on her animus. However, Hedda stated that he broke that trust: "How could you [Loevborg] abuse the trust of your dearest friend?" (204). Hedda ended their relation by threatening to kill Loevborg—she aimed her gun at him, but did not have the courage to kill him. She was afraid of a scandal—she simply admitted that like if she knew that being a coward was her worst trait. Hedda was also afraid that their relation would develop into something more. Loevborg was her confidant, her friend, someone with whom she spent a lot of time, creating a secretive atmosphere. He was a person who declared his love to her. But Hedda did not want love from him, she rejected him. The interesting question is why. There is one—from the Jungian perspective—explanation. Loevborg could not face up to Hedda's expectations. At the time, she was under another influence—her father. She was raised alone by him, almost fulfilling a role of a son, what was reflected in Hedda's aristocratic and imperious behavior. However, it is possible to state, that in the time when General Gabler was alive, such a behavior must have been even stricter and more complied, and, as Moi observed, Hedda's father was a strong object of her own identity (1983 46). Those two influences clashed inside Hedda. While Loevborg was still in a highly regarded position, his stories and secrets were an exciting escape from the everyday life, but were not a threat to Hedda. As Brack said, Loevborg had been regarded "as the hope of the family" (180), a family that "wield a good deal of influence" (180). It seemed that Eilert Loevborg was an ideal candidate for Hedda. Therefore Hedda must have understood his weaknesses and, at least partly, predicted his future failure. The part of her animus arising from her father complex could not accept that. She did not want to put herself in a vulnerable position, and accepting a close relation with Loevborg would result in exactly that. He was a direct opposite of Hedda's fear of a scandal—not only he was not afraid of it, as observed by Kildahl, he simply created it around himself (211).

There are two interesting correlations between Loevborg and other characters of the play. The first one concerns Brack with whom Hedda developed a similar secretive relation like formerly with Loevborg. She treated Brack as her confidant—even if unconsciously. Hedda threatened to kill Loevborg, who in return left her and never came back to their relation. He

was afraid of her, even though she was too afraid to kill him. She also threatened Brack (184)—although in different circumstances—but he responded in a different manner. He got scared when she aimed at him, but then he reacted firmly. He came closer to her, took the gun and put it back in its case. He corresponded straight with her authoritarian side of the animus, while Loevborg could never achieve that. The second correlation regards Tesman who, just like Loevborg, was a scholar, but there was “nothing exactly ridiculous about him” (187). While Brack embodied traits that Loevborg lacked, Tesman embodied only his non-destructive traits, and did not show signs of Loevborg's weaknesses.

But Loevborg did come back, and Hedda decided to create a new image of now reestablished Loevborg. He came back and right away allowed Hedda to recreate the past. Sandra Saari analyzed those situations very deeply in her article “Hedda Gabler: The Past Recaptured.” I strongly agree with her analysis and her claim that Hedda Gabler is basically a play about recapturing the past, and I would only like to add a few details that she did not mention. Saari noted that Hedda's recreation of her and Brack's relation came back to their former meetings (304). While it is certainly true, I want to note that Hedda also recreated her earlier memories with Loevborg. She recreated the atmosphere of secrecy, this time not from her father, but from her husband. The earlier conversation with Thea was based on the same idea—Hedda lured Tesman to do something else while she could secretly talk with her “old friend.” The pattern of recreating her past was indeed repeated throughout the play. Hedda was not only recreating the situations in which she had already been, but moreover, she was recreating the secrecy, mysteriousness and excitement. Whenever she had someone to hide from, she did. Even in her private conversation with Tesman, when she revealed the truth about the manuscript, she kept telling him to be quieter, or otherwise the maid would hear them (Ibsen 1997 234). However, the reproduction of her past conversations with Loevborg was of course the most significant one due to the character of their relation. Loevborg arrived, and he immediately begun recalling their shared memories. He asked about Hedda's reasons, the past, her real feelings—it was all about coming back to the past. Not only Loevborg recalled their relation, he begun confiding to her again, like to an old friend whom he still trusted in spite of all. He allowed Hedda to manipulate him and gain power over him. He tried to show that it was not the case, but he could not really oppose it. When Hedda got to know that Loevborg was a new man, she begun recreating her image of him in her mind. But when he came and talked about the past, it was not what Hedda was looking for. She wanted to see the new Loevborg, but he came and talked about things that would never come back. For Hedda

it was not enough, she addressed him in formal forms and pressed him to do the same. She wanted him to stand up for the position he claimed he wanted. She projected her animus onto Loevborg—what this meant was that she saw in him things that were not real. She wanted him to be an aristocrat, talk with her in such a sophisticated manner that she liked, and rise above with a crown of vine-leaves. She believed that the new Loevborg would meet her expectations and her image of a free, courageous man—a creation of her ideals. She saw in him a man that he had never been. Hedda built up this image throughout the play. She had Loevborg on mind from the very beginning (167), then she got to know about his irreproachable lifestyle from Mrs. Elvsted (169). And when Loevborg arrived and showed he was a man of principle now—not drinking, easily accusing Hedda of being a coward (204)—Hedda stopped seeing Loevborg as he was. Instead she saw her animus image. But when Mrs. Elvsted came (205), she and Loevborg created a tandem—the animus and the anima, not only for Hedda, but for each other. As Kast noted, the animus of a woman, her masculine side, can bring the power to inseminate the anima of a man, his feminine side (115-116). Thus Hedda saw that connection, she saw Loevborg's inspiration coming from his muse, Thea. However, as much as Hedda's animus projection onto Loevborg was strong, Hedda's persona could not accept such a tandem. The persona begun to attack Thea's position and wanted to prove that it was Hedda who really had the power over Loevborg (Ibsen 1997 206-207). To achieve that, she directed her attack on the renewed Loevborg's trait that allowed him to stop drinking—the trait that he achieved thanks to Thea. This way the persona wanted to dethrone Thea from her proclaimed position of the muse. The domination of the persona was so powerful, that it deluded Hedda into believing that Loevborg would rise with the vine-leaves in his hair. That he would grow into being the ideal man whom she had projected onto him. The vine-leaves were then a very symbol of her own projected animus.

Mrs. Elvsted served a role of a complement of other characters—if seen from Hedda's unconsciousness point of view. Hedda's persona treated her like someone inferior, on a lower position—it did not matter who her husband was, for Hedda she was still the “housekeeper,” a younger, silly girl. Therefore Hedda's anima was not amused by Thea and could not be projected onto her. However, the situation with Mrs. Elvsted was not so straightforward. She possessed characteristics that either Hedda craved or hated—she could not be indifferent to it. The most conscious of those was the hair—Hedda envied that Thea had more beautiful hair, and that Hedda's persona could not accept. But the thing that really irritated Hedda, was what Loevborg called “courage.” When Mrs. Elvsted came to Tesman and Hedda, she was

trembling, upset, scared and restless. With every Hedda's question, she reacted with clearly visible fear—fear of the truth, fear for Loevborg, fear of what she did, escaped from her husband. Hedda responded to those fears by pushing Thea's emotions back and forth, in the end, making her confess everything. At that time, Hedda reacted with her ego that desired knowledge, through her persona that felt a dominating position over Thea. However, when Mrs. Elvsted arrived and sat with Hedda and Loevborg, he called her courageous (206). This created a strong dissonance for Hedda—she saw Thea's fear, but now she was described as courageous. Suddenly Hedda recognized her own trait in Thea—she projected her shadow onto her. Now Hedda had no other choice but to prove Loevborg wrong, she had to show that Mrs. Elvsted was far from courageous: “Didn't I tell you so this morning when you came here in such a panic—[. . .] There's no earthy need for you to get scared to death just because [. . .] Keep calm” (207). Now the shadow was fully projected.

After the party, Hedda was a witness to the conversation between Mrs. Elvsted and Loevborg—a conversation where Loevborg's anima broke with Thea's animus: “I have no further use for you, Thea” (225). Hedda's persona achieved its goal—the tandem that she could not accept was torn apart. But at the very same conversation, Hedda got to know more about the manuscript, the one she had locked in her drawer. They called it their child, something that belonged to both of them—for Hedda's persona it showed that the tandem was not yet fully broken. The information that Loevborg tore the manuscript, was a heavy hit for Thea, who left the house seeing nothing “except—darkness” (227). But as long as the manuscript existed, there was a possibility that they would drift back together, and neither Hedda's persona or her ego could ever allow that. For Hedda, it was not only the possibility to split them, but also it allowed her to finally “have the power to shape a man's destiny” (211)—actually, not one man, but two. While Loevborg would fail because of her, Tesman would rise. She had no other choice than to burn the child (229).

Hedda's projected animus had one last task to do before he could be fully satisfied—he had to kill himself beautifully, to show his courage, to settle “his account with life” (238). This way he could become the quintessence of what Hedda wanted in a man—a true animus. However, he did not manage to fulfill his role—he failed. Instead of killing himself beautifully, Loevborg took the gun and tried to get back his manuscript. First he showed his courage to Hedda, lied that he destroyed the child, promised to kill himself beautifully. But then he robbed Hedda of her vision—he went to find his lost child and killed himself accidentally, not

on purpose. At the same time when Hedda was creating her projection, she was being robbed from it. She had already acknowledged it, before she gave him the gun: “No. I don't believe in that crown any longer” (229). Her ego stopped believing that her ideal could be fulfilled, but her projected animus was still unrecognized, and it sought fulfillment. It was not before Brack informed Hedda about the truth, that she recognized that Loevborg was not the man she thought he was, thus revealing her projection. Hedda made then another step in her process of individuation, but her distress was too strong for her to control. Hedda's over-identification with the persona, and possession of her animus could not allow her to live knowing that her projection was not fulfilled. What she decided to do was to become the animus herself and to satisfy its last treat—the real courage, the courage that both Loevborg and her ego lacked.

The character that lied in the exact middle of all Hedda's deeds and misdeeds was her husband, Tesman. There has been a recurring question among Ibsen scholars about Hedda's decision to marry Tesman—how was it possible? Olsen wrote a lengthy article “Why Does Hedda Gabler Marry Jørgen Tesman?” where he tried to answer that question from the realistic, moral-aesthetic perspective. However, his analysis, while historically correct, did not take into account the psychological sources and implications of her decision. In my first reading of *Hedda Gabler*, I could agree with Olsen's view that “Tesman [was] the logical choice for Hedda Gabler” (610). Olsen tried to explain most of the events in the play as logical or not. However, after the thorough analysis of relations in chapter three, I can not agree that logical thinking played a main role in Hedda's decision-taking process. During the action of the play, there were too many situations in which Hedda could have taken logical decisions—such as giving a gun to Loevborg, or making him drink again—yet, she almost never did it. She reacted emotionally and passionately. Her emotionality showed that her decisions were driven by her sudden ideas and unconscious needs.

Tesman was a very ambiguous person from Hedda's psyche perspective. At one hand, Hedda showed the whole world how much she disliked Tesman's lifestyle, his “special subject” and his family. On the other hand, it was Hedda who chose him, who wanted him to be someone important, who could not allow Loevborg to be better than him. Those ambiguities came from Hedda's psyche. It is possible to judge them as Hedda's selfishness—the narcissistic woman—however, it does not really provide an answer to the question why. A deeper glimpse into her decisions gave the—already analyzed—animus image that Hedda created

through her life. While Hedda's father complex left her animus with aristocratic and imperious characteristics, Loevborg left an opposite view—of a man who did not care about conventions or moderation. Those two clashed inside Hedda and could not be fulfilled together—although Hedda's possession of those traits was one of the main reasons for her own various behaviors. But Loevborg left also another impression—his academic background and authoritative (for Hedda) figure influenced her archetype of the wise man. And Tesman was an exact answer to fulfillment of that characteristic, and, in addition, he was the negative reflection of Hedda's father complex. For Hedda, it was enough to project her animus onto Tesman and, simply said, feel fascination or even fell in love with “the great scholar” (Ibsen 1997 191). However, due to the strong father complex, and a negative mother complex, Hedda did not have the ideal of love that she could acquire from her parents. For that reason, she simply could not have any idea on how to show love or what it really meant. During the six months long honeymoon, the projected animus could not have been enough to keep Hedda's emotions towards Tesman. If he did not fulfill the whole image of her animus—and it is possible to state that no one could satisfy such ambiguities—she could quickly find herself discontent with what was left after her projection disappeared.

In the course of the play, Hedda showed—especially to Brack—her dissatisfaction of the marriage, her misunderstanding of Tesman and lack of respect towards him. It was her authoritative part of the animus that was discontent. However, Hedda showed also the other side of her attitude—the burning of the manuscript. As analyzed above, it was an act of Hedda's persona—and animus—possession. The part of her persona was influenced by her status and position and she could not allow her status to be any reduced or weakened. For that reason the burning of the manuscript was a self-defense—and through it, it defended also Tesman, who now again became the central figure for both Hedda's conscious and unconscious side. Brack took off his friendly mask and Loevborg was failing again. The only person to whom Hedda could turn to was Tesman—and this way she created a new projection on him. A projection of a person whom she could not allow to lose. But her new projection—just like the one she projected onto Loevborg—did not last long. Tesman shattered it himself by dedicating his life (239) to recreate the symbolical child, that Hedda burnt for her own and his sake. Moreover, Tesman now stood side by side with Mrs. Elvsted—Loevborg's anima—and a new tandem arose. The tandem that Hedda meticulously broke and destroyed. She tried to dissuade Tesman, or at least be asked to join in the tandem—in escape from Brack—but she was rejected. Hedda's whole projected world was at once shattered and she was only left

with unfulfilled images, mixed inside her, craving for action. Hedda had no choice than to fulfill them herself.

At this moment I would like to touch on Mortensen's notion of Hedda's homosexuality and implications of such state. My above analysis of the animus can be connected with Hedda's possible attraction to women. While I did not discover any hard evidence for such claim, Jungian approach did not negate it. Her long repressed emotionality, lack of understanding from people around her and, as Mortensen observed, obsession with beautiful hair could point to Hedda's lack of interest towards men. My only skepticism towards this claim was Hedda's bond with her father. While I understand the view that such a bond could stimulate her masculinity—through the animus—which then could result in her masculine interest in women, it was not clearly showed in the text. Just as well, this bond and positive father complex could result in her even stronger attraction towards men, although this would be men similar to her father who are not present in the text. Due to not enough information, it is impossible to determine how such a man would be. What made Mortensen's claim possible was actually Ibsen's refrain from revealing too much information about Hedda's family. It is hard to imagine that Ibsen deliberately made his character lesbian. However, as an interpretation, Mortensen's view brought a completely new layer of issues that could be read from Ibsen's text.

This leads to my last research questions, was Hedda evil? Unfortunately—for many researchers—the above analysis showed that Hedda was not as evil, nor demonic, as they described. Many of Hedda's behaviors did not originate in her ego, and thus, much of her *evilness* was unconscious. In many cases it came from issues and conflicts in her psyche. Hedda did not have good positive models in her life, and her complexes had, in large part, negative connotations. Loevborg, who had a strong influence on her, was actually impoverished drunk that did not cope with his life. Hedda's mother complex was deteriorated by her absence, and the contrast with caregiving-symbol of Miss Tesman only made things worse. The strong influence of Judge Brack was a representation of manipulations and imperiousness—he only waited to seize the opportunity to use his influences. Hedda, who functioned in such a world, was contrasted with the *good* example of Tesman and his family, and in such light, she looked demonic. However, if she was contrasted with the models that her life was based on, it is clearly visible that Hedda simply did not understand or even know other possible behaviors. The answer to the question if Hedda was evil, is then equivocal. Her

self-destructive and negative acts were clearly visible. But in Hedda's world, in her unconsciousness, her acts were not all wrong, and certainly not demonic. Her behavior was a result of either her self-defense, or the defense of her position, or the defense of projections of images she created on other people. Even inciting Loevborg to commit suicide, was her attempt to rescue the image that she created through her animus. While the burning of the manuscript was a very strong demonstration of her recreated image of Tesman, and her defense from the Loevborg-Thea tandem that threatened her animus projection. Her own suicide can not be interpreted in the good and evil context. Not only it was her escape from the world which had failed her, but it was also the completion of the ultimate image in which she deeply believed—because she had no alternative that she could create.

5 Conclusions

5.1 New layer of interpretation of Hedda Gabler through post-Jungian theories

In the investigation of Hedda's motives, her desires and fears, the post-Jungian approach gave a vast amount of information and insight. What is the phenomenon behind Hedda Gabler and its popularity? The Jungian theories, such as complexes and archetypes have accompanied humanity for millennia. Their motifs have been observed in mythology and ancient tales, and their patterns can be closely observed and analyzed in modern psychology. The conflicts that appear in human psyche seem to be universal and timeless, and it can be expected to observe them in a time to come. The problems such as the person's identity, sexuality, gender, equality, morality or power appeal to Hedda's fans, but what unconsciously lures them to the play, is the layer of human unconsciousness where repressed desires and fears result in decisions that are hard to comprehend by the conscious mind.

In the research on Hedda Gabler, the most useful were theories represented by the classical Jungian school. Because of the small amount of information about the protagonist's childhood or family, the developmental approach could not be used in its full potential. The archetypal school could not be used due to lack of dreams and only one, vine-leaves vision that has already been described in length by many scholars. Thanks to the wide gamut of post-Jungian theories, it was possible to dig deep into characters' unconscious, their hidden motives and fears. It also gave confirmation of situations in which the protagonist acted emotionally and such emotional behavior revealed the glimpses into her unconsciousness.

The investigation of relations between the characters was essential because it allowed for interpretation of the play on another plane than what aesthetics or logical conclusions allowed. Only then it was possible to determine whether Hedda's behavior was planned or if it was a result of her emotions. It was also a key to understanding the deeper layer of the motives behind her actions.

The analysis of characters language and way of addressing each other helped to establish their attitude. It clearly showed that Hedda's behavior was strongly based on her close identification with the persona. She did not have any open or honest relations. She was detached and aristocratically correct. Each of Hedda's relations, and her hard to accept maternity, depicted many of her fears. She hated the thought of the scandal, but she was as scared of losing control of her surroundings, her own body and being dominated by other people, men and women equally. She was also afraid of losing her high position in the society, of not fulfilling her desires and even her projections.

The analysis also allowed to understand Hedda's desires. She wanted to keep the open house—as the only way to have contact with the outside world—chats and gossips. She loved intrigues and competitions. She very much appreciated independence, and games—either with the guns or by flirting with Judge Brack. It was all means to kill boredom that plagued Hedda. But what excited her most, was having power over other people—which was the fulfillment of her aristocratic persona and authoritative animus. And such crave for power resulted in what many Hedda's critiques called *demonic* behavior. But was Hedda really egocentric and evil? While she was very self-absorbed, it was a result of many complicated emotions and complexes inside her. The analysis showed that Hedda was not as evil, nor demonic, as she was often described. In her own world, full of negative models, her decisions might even seem to be reasonable.

However, the analysis of the relations did not stop on Hedda alone and opened up insight into other characters. Learning about their motives and their actions was crucial to find out how they influenced Hedda and her acts.

The examination of the shadow, the animus, the anima and their projections enabled to reveal the hidden motives, unconscious desires and deep conflicts of Hedda's psyche. She suppressed all her thoughts about maternity and dug them deep inside, in her shadow. Due to the mother complex that carried negative connotations, and her strong identification with the persona that was also a result of the lack of mother figure, resulted in her reluctance to the possible new mother figure, that is Miss Tesman. Connected with Hedda's own pregnancy, it created a severe conflict in her psyche which she could not overcome.

Moreover, the dominating persona was preoccupied with the way she addressed other people, kept distance whenever it was possible, what emphasized Hedda's ancestry. In the relation to

Miss Tesman, Hedda showed her superiority, while in relation to Brack, she wore her aristocratic mask that was further amplified by his behavior. Brack was the only one who accepted Hedda's persona, because they had similar background, that is the upper class. She found confirmation of her own behavior in him. This way they created a kind of a vicious circle—Hedda's persona matched Brack's, his behavior influenced her animus which then strengthened her persona. This led to Hedda's further over-identification with her social mask.

Likewise, the analysis of relations revealed that both Brack and Loevborg could correspond with Hedda's archetype of the wise man. Brack, as an authoritative figure, and a person whom Hedda trusted in many aspects, through this archetype, made a strong impression on her animus. Loevborg had had a very similar relation to her psyche during their intellectual—and controversial—conversations a few years before the action of the play. She trusted him as much as she later trusted Brack. Thus Loevborg, also regarded as an authoritative figure, had a strong influence on Hedda's animus image.

Brack did not rest on satisfying his ego with flirting with Hedda, and used his knowledge to gain full comprehension of Hedda's repressed fears and traits—Hedda's shadow. He could later use it to gain upper hand in their relation. Hedda, dominated by the persona, did not notice Brack's intentions and allowed him to gain the knowledge about her boredom, fear of maternity and losing control, and the scandal. Together with him, Hedda also revealed her negative traits to herself. She tried to show her strength with the guns or imperious behavior, but it was not enough to emerge above her dominating persona. Before she fully noticed the shadow—hereby delving into the first step of the individuation—it was too late. Brack had discovered all he needed and put her in a position with no escape.

Loevborg came back as a new man. He claimed Hedda had power over him, but he never noticed how strong influence had he on her animus image. It was so strong, that his arrival resulted in recreation of that image in a form of projection. She saw him as an idealized person that was supposed to fulfill her whole animus figure. But Loevborg was not what she saw. Like once before, he stumbled on his own traits, drunk and failed. He could not even kill himself to prove his worthiness of Hedda's animus image.

Moreover, Loevborg did not appear alone—he created a tandem with Thea Elvsted. Hedda saw the connection between them, their mutual inspiration to live, in spite of everything, and to create, a book that humanity had never seen before. Although this tandem interfered

Hedda's projection—her persona could not accept a person like Thea by his side. The persona attacked Thea and proved her who had the real influence on Loevborg. The persona dethroned Thea from her proclaimed position of the muse. Hedda's persona did not end with this display of power. She decided upon burning the manuscript—the child of the tandem—which not only was her self defense, but also a defense of Tesman position. She could not allow him to be worse than Loevborg. As I noted above, it was a result of a recreation of the projection that Hedda created on Tesman. Similar projection could have also been a source of her initial decision on marrying Tesman—she could have felt fascinated with his scholar nature and even fall in love with the projected animus. However, even this recreated projection did not last long. Just like Loevborg failed a moment earlier, also Tesman could not fulfill her animus. He decided to help reproduce the symbolical child that Hedda had destroyed, and created a new tandem with Mrs. Elvsted. Hedda's whole projected world collapsed. She had no other choice than to fulfill her projection herself, and escape from the world that could never understand her.

My detailed analysis proved that Jungian and post-Jungian analytical psychology can provide a new layer of interpretation of Hedda's behavior, emotions and desires. It gave a new perspective on understanding of the play, and it can provide new meaning that can be read from it, or even showed on the stage.

5.2 New perspectives in Ibsen studies

As Jung said, everything presented by literature came from the author's psyche. In connection to that statement, literature is possible to be, and even should be analyzed and interpreted with the help of analytical psychology. The analysis of Hedda Gabler allows to bring us closer to the answer to the question about how was the author himself. Interpretation of only one drama may be insufficient, however, the information collected from many Jungian readings of plays can make the answer more complete. It is a good starting point for the further research on Ibsen himself.

Thanks to Jungian analysis of literature, it is possible to dive deeper into the author's psyche and understand what inspired the artist. The juxtaposition of author's biography and the deepest issues illustrated in his artworks can reveal the parallel themes between them.

Understanding of his biography and relations with women, could provide then an answer to what conflicts and emotions that women showed in that time, induced strongest emotions in Ibsen. His close relations with women often consisted of exchange of thoughts and views between them. The rewriting and changing the content of letters showed that Ibsen did not base his relations on spontaneous reactions. The correct choice of words was aimed to invoke certain impression, and next to obtain information he needed—almost like Brack towards Hedda, or like Hedda towards Thea. It is possible to conclude that the letters Ibsen wrote with women such as Emilie Bardach, were most importantly a source of inspiration for him. It is possible that Ibsen was deeply moved by the inner conflicts of women that arose from their experience of functioning in a certain social class, imposed lifestyle, worse position in the social and political life, willingness to equality, independence and even dominance. The above problems are not exclusive to Ibsen's times. His dramas are popular also today, because they show how even a single social issue can result in serious inner conflicts—often unconscious—and confusing reactions in certain situations.

6 Bibliography

6.1 Primary:

- Ibsen, Henrik. Hedda Gabler. Trans. Michael Meyer. New York, London: W.W. Norton & Company, Inc., 1997.
- . Hedda Gabler: Skuespill i Fire Akter. 1890. Henrik Ibsens Skrifter, University of Oslo. Updated 17 Nov. 2011 <http://ibsen.uio.no/DRVIT_HG%7CHGht.xhtml>.

6.2 Secondary:

- Adams, Michael Vannoy. "The Archetypal School." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 101-118.
- Archer, William. William Archer on Ibsen: The Major Essays, 1889-1919. Ed. Thomas Postlewait. Westport, Conn.: Greenwood press, 1984.
- Barstow, Susan Torrey. "Hedda is All of Us: Late-Victorian Women at the Matinee." Victorian Studies: Bloomington. 43.3 (2001): 387-411.
- Binding, Paul. With Vine-Leaves in His Hair: The Role of the Artist in Ibsen's Plays. Norwich: Norvik Press, 2006.
- Bordinat, Philip. "The White and Blue Leaves in the Foreworks of Hedda Gabler." College Literature. 3 (1976): 144-145.
- Braunmuller, A. R. "Hedda Gabler and the Sources of Symbolism." Drama and Symbolism. 1982. 57-70.
- Brynhildsvoll, Knut. "Den verk-baserte Ibsen-fortellingen: Ibsen-biografier i Tyskland." Den Biografiske Ibsen. Ed. Astrid Sæther, et al. Oslo: Senter for Ibsen-studier, Universitetet i Oslo, 2010. 165-183.
- . "The Roots of Modernity: Aspects of Henrik Ibsen's Dramatic Work." Ibsen in the Time. ed. Elizaria Ruskova. 2008. 97-103.
- . "The Silent Messages: Secret Communication in Some of Ibsen's Plays." Ibsen: The Dark Side. 2005. 7-16.

- Burkman, Katherine H. "Hedda's Children: Simon Gray's Anti-heroes." Modern Dramatists: A Casebook of Major British, Irish, and American Playwrights. ed. Kimball King. New York: Routledge, 2001. 107-116.
- Butenschøn, Hanna Andresen. "Har Henrik Ibsen i Hedda Gabler Skildret Virkelige Kvinder?" Kristiania: Aschehoug, 1891.
- Carlson, Neil R., et al. Psychology: The Science of Behavior. Boston: Allyn & Bacon, 2010.
- Casement, Ann. "The Shadow." The Handbook of Jungian Psychology. Ed. Renos K. Papadopoulos. London: Routledge, 2006. 94-112.
- Chowdhury, Golam Sarwar. "Nora, Hedda and Thea in Ibsen's Enchanting Drawing Room." International Seminar & Workshop on Gender Issues in Ibsen's Plays: Proceedings of the International Seminar & Workshop on Gender Issues in Ibsen's Plays. Dhaka: Centre for Asian Theatre, 1997. 25-31.
- Colman, Warren. "The Self." The Handbook of Jungian Psychology. Ed. Renos K. Papadopoulos. London: Routledge, 2006. 153-174.
- Dahl, Niels Fredrik. Henrik og Emilie: Skuespill. Oslo: Oktober, 2006.
- Davis, Douglas A. "Freud, Jung, and Psychoanalysis." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 35-51.
- Dawson, Terrence. "Jung, Literature, and Literary Criticism." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 255-280.
- Douglas, Claire. "The Historical Context of Analytical Psychology." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 17-34.
- Durbach, Errol. "A Century of Ibsen Criticism." The Cambridge Companion to Ibsen. Ed. James McFarlane. Cambridge: 1994. 233-251.
- . Ibsen the Romantic: Analogues of Paradise in the Later Plays. London: Macmillan, 1982.
- . "Ibsen's Liberated Heroines and the Fear of Freedom." Ibsenårbok 1983/84. 11-23.
- . "The Apotheosis of Hedda Gabler." Scandinavian Studies 43.2 (1971): 143-159.
- . "The Romantic Possibilities of Scenery: Ibsen's Mountain Kingdoms and the Dresden School of Landscape Art." Annals of Scholarship 9:3 (1992): 279-291.
- Duve, Arne. Symbolikken i Henrik Ibsens skuespill. Oslo: Nasjonalforlaget, 1945.
- Edvardsen, Erik Henning. Henrik Ibsen om Seg Selv. Oslo: Genesis, 2001.
- Eyre, Richard. "Femme Fatale." Guardian [London] 5 Mar 2005.

- Ferguson, Robert. Henrik Ibsen: A New Biography. London: Richard Cohen Books, 1996.
- Figueiredo, Ivo de. Henrik Ibsen: Mennesket. Oslo: Aschehoug, 2006.
- Finney, Gail. "Maternity and Hysteria: Ibsen's Hedda Gabler." Women in Modern Drama: Freud, Feminism, and European Theater at the Turn of the Century. Ithaca: Cornell University Press, 1989. 149-165.
- Freud, Sigmund. The Ego and Id. Trans. J. Rivierie. ed. James Strachey. New York: Norton, 1989.
- Fuchs, Elinor. "Mythic Structure in Hedda Gabler: The Mask Behind The Face." Comparative Drama 19:3 (1985): 209-221.
- Hart, David L. "The Classical Jungian School." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 89-100
- Haakonsen, Daniel. "'The Play-Within-the-Play' in Ibsen's Realistic Dramas." Ibsen årbok [Universitetsforlaget] 11 (1970): 101-117.
- Haaland, Arild. "Ibsen og Hedda Gabler." Samtiden [Oslo] 67 (1958): 566-577.
- . Seks Studier i Ibsen. Oslo: Gyldendal, 1965.
- Hand, Nigel. "Hedda Gabler, Psychoanalysis and the Space of (the) Play." Free Associations [London] 28 May 2005.
- Hardwick, Elizabeth. "Hedda Gabler." Seduction and Betrayal: Women and Literature. New York: Vintage Books, 1975. 52-72.
- Hauke, Christopher. "The Unconscious: Personal and Collective." The Handbook of Jungian Psychology. Ed. Renos K. Papadopoulos. London: Routledge, 2006. 54-73.
- Helland, Frode. "Some Notes on the Negativity of Hedda Gabler: From 'Vine Leaves' to 'Beauty'." Ibsen Research Papers = Yibusheng yan jiu lun wen ji. Eds. Meng Shengde, Astrid Sæther. Beijing: Chinese Literature Press, 1995.
- Hillman, James., C. G. Jung. Anima: An Anatomy of a Personified Notion. Dallas, Tex.: Spring Publications, 1985.
- Høst, Else. "Hedda Gabler." En Monografi. Oslo: Aschehoug, 1958.
- . "Studies on Henrik Ibsen." Humaniora Norvegica: The Year's Work in Norwegian Humanities 4 (1955/56): 181-194.
- Ibsen, Henrik. From Ibsen's Workshop: Notes, Scenarios and Drafts of the Modern Plays. Trans. A.G. Chater. Ed. William Archer and John Guare. New York: Da Capo Press, 1978.

- . "Repertoire database." Ed. Jens-Morten Hanssen. Database. Ibsen.net. 22 July 2012
<http://ibsen.net/index.gan?id=2953&subid=0>
- Janson, Tove. Tatuś Muminka i Morze. Trans. Teresa Chłapowska. Warszawa: Nasza Księgarnia, 2006.
- Jones, David Richard. "The Virtues of Hedda Gabler." Educational Theatre Journal 29.4 (1977): 447-462.
- Jung, C. G. Jung on Evil. ed. Murray Stein. London: Routledge, 1995.
- . "Psychology and Literature." 20th Century Literary Criticism. Ed. David Lodge. Hong Kong: Longman, 1972.
- . Psychology of the Unconscious. New York: Gryphon, 1997.
- . The Archetypes and the Collective Unconscious. London: Routledge & Kegan Paul, 1975.
- . The Spirit in Man, Art, and Literature. London: Routledge & Kegan Paul, 1966.
- Jung, C. G., and Anthony Storr. The Essential Jung. Princeton, N. J.: Princeton University Press, 1983.
- Jung, C. G., et al. Man and his Symbols. London: Picador, 1978.
- Kast, Verena. "Anima/Animus." The Handbook of Jungian Psychology. Ed. Renos K. Papadopoulos. London: Routledge, 2006. 113-129.
- Kildahl, Erling E. "The 'Social Conditions and Principles' of Hedda Gabler" Educational Theatre Journal 13 (1961): 207-213.
- King, Basil. "Ibsen and Emilie Bardach." The Century Magazine [New York] 1923. 803-815, 83-92.
- Kittang, Atle. "Hedda: Troll og Tragisk Skikkelse." Henrik Ibsen eds. Elin Andersen, et al. Århus: Aarhus Universitet, 2006. 101-112.
- . Ibsens Heroisme: Frå 'Brand' til 'Når vi Døde Vågner.' Oslo: Gyldendal, 2002.
- . "Ibsen, Heroism, and the Uncanny." Special Issue: One-hundred Years After Ibsen 2006. 304-326.
- . "Om Menn og Makt hos Ibsen." Prosopopeia 1 (2000): 14-21
- Klein, Julia M. "Ibsen's Relevance and Influence Endure." Chronicle of Higher Education 53.5 (2006): B16-B17.
- Knapp, Bettina Liebowitz. A Jungian Approach to Literature. Carbondale: Southern Illinois University Press, 1984.
- Koht, Halvdan. "Hedda Gabler: Förhistorie og Symbol." Nordisk Tidskrift för Vetenskap, Konst och Industri 34 (1958): 353-361.

- . Life of Ibsen. Trans. and ed. E. Haugen and A. E. Santaniello. New York: B. Blom, 1971.
- Lothe, Kari. "Henrik Ibsen's Romantic Episode." Harvest 39 (1993): 71-83.
- . "Response to Erlinç Özdemir's 'A Jungian Reading of Ibsen's The Lady from the Sea.'" Ibsen Studies 3.2 (2003): 225-235.
- Lowenthal, Leo. "Henrik Ibsen: Motifs in the Realistic Plays." Ibsen: A Collection of Critical Essays. Ed. Rolf Fjelde. Englewood Cliffs: N.J., 1965. 139-157.
- Lunde, Stein Erik. Biografien om Henrik Ibsen: alt eller intet. Oslo: Gyldendal, 2003.
- Mayerson, Caroline W. "Thematic symbols in Hedda Gabler." Scandinavian Studies 22.4 (1950): 151-160.
- Meyer, Michael. trans. and ed. Hedda Gabler. New York, London: W.W. Norton & Company, Inc., 1997.
- . Ibsen. London: Cardinal, 1992.
- . Sommeren i Gossensass. Trans. Terje Lindberg. Oslo: T. Lindberg, [1998?].
- Moi, Toril. Henrik Ibsen and the Birth of Modernism: Art, Theater, Philosophy. Oxford: Oxford University Press, 2008.
- . "Joan Templeton: Ibsen's Women." Rev. of Ibsen's Women, by Joan Templeton. Ibsen Studies 1.1 (2000): 104-106.
- . "Narcissisme som Forsvar: Ibsen's Hedda Gabler." Eigenproduksjon 18 (1983): 43-61.
- Mortensen, Ellen. "Feminine Floker i Ibsens Hedda Gabler." Edda [Ibsen-nummer] 4 (2006): 388-397.
- . "Ibsen and the Scandalous: Ghosts and Hedda Gabler." Ibsen Studies 7.2 (2007): 169-187.
- Moses, Montrose J. Henrik Ibsen: The Man and his Plays. New York, London, 1908.
- Nilsen, Håvard. "How Ibsen Found his Hedda Gabler." Ibsen Studies 3.1 (2003): 7-31.
- Northam, John. "Hedda Gabler". Ibsen-årbok 1968-69. 60-81.
- . "Ibsen: A Critical Study." Scandinavica 12.1 (1973): 149-150.
- . Ibsen's Characterization by Visual Suggestion. PhD thesis. Cambridge, 1951.
- . Ibsen's Dramatic Method: A Study of the Prose Dramas. Oslo: Universitetsforlaget, 1971.
- Nygaard, Jon. "Ibsens Selvbiografiske Fragmenter: Et Bidrag til Ibsen-biografiens Arkeologi." Den Biografiske Ibsen. Ed. Astrid Sæther, et al. Oslo: Senter for Ibsen-studier, Universitetet i Oslo, 2010. 57-78.
- . "The Role of Women in Ibsen's Plays." Proceedings of the International Seminar & Workshop on Gender Issues in Ibsen's Plays. Dhaka: Centre for Asian Theatre, 1997. 41-49.

- Olsen, Stein H. "Why Does Hedda Gabler Marry Jørgen Tesman?" Modern Drama 28.4 (1985): 591-610.
- Pollan, Brita. Peer Gynt og Carl Gustav Jung: Med Sjelen som Følgesvenn. Oslo: Aschehoug, 1998.
- Præstgaard Andersen, Lise. "Hvem var Egentlig Fatal - Ibsen, Brandes eller Emilie? : Kærlighedshistorien." Ibsen og Brandes: Studier i et Forhold. Eds. Astrid Sæther, Jørgen Dines Johansen, Atle Kittang. Oslo: Gyldendal, 2006. 186-218.
- Raff, Helene. "Henrik Ibsen in Gossensass." Jugend 24 (1906): 513-514.
- Retecki, Marcin. "Kvinnelig Påvirkning på Utformingen av Edvards Munchs Kunstneriske Uttrykk mellom 1863 og 1902." BA thesis. University of Gdańsk, 2009.
- Rowland, Susan. C.G. Jung and Literary Theory: The Challenge from Fiction. Basingstoke: Macmillan, 1999.
- Russo, Joseph. "A Jungian Reading of Homer's Odysseus." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 240-254.
- Rønning, Helge. "Undertrykt av Historien: Klassens og Kjønnets Fange." Et Skjær av Uvilkårleg Skjønnhet: Henrik Ibsens "Hedda Gabler". Ed. Anne Marie Rekdal. Oslo: Landslaget for norskundervisning: Cappelen akademisk forl, 2001. 107-120.
- Saari, Sandra. "Hedda Gabler: The Past Recaptured." Modern Drama 20 (1977): 299-316.
- Salman, Sherry. "The Creative Psyche: Jung's Major Contributions." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 52-70.
- Samuels, Andrew. "Introduction: Jung and the post-Jungians." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 119-140.
- Solomon, Hester McFarland. "The Developmental School." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 119-140.
- Stein, Murray. "Individuation." The Handbook of Jungian Psychology. Ed. Renos K. Papadopoulos. London: Routledge, 2006. 196-214.
- Stevens, Anthony. "Archetypes." The Handbook of Jungian Psychology. Ed. Renos K. Papadopoulos. London: Routledge, 2006. 74-93.

- Sæther, Astrid. "Female Expectations and Male Ambitions in Ibsen's Late Plays." Ibsen Research Papers. Eds. Meng Shengde, Astrid Sæther. Beijing: Chinese Literature Press, 1995. 419-436.
- . "Hedda Gabler - A Modern Woman: On Melancholy and Creativity." Studia Universitatis Babes-Bolyai: Philologia 45.3 (2000): 83-94.
- . "Skjønnhet og Makt: Brandes' Kritikk av Hedda og Hilde" Ibsen og Brandes: Studier i et Forhold. Eds. Astrid Sæther, Jørgen Dines Johansen, Atle Kittang. Oslo: Gyldendal, 2006. 221-239.
- . "The Female Guilt Complex: A Study of Rebekka West in Ibsen's Rosmersholm in the Light of Recent Feministic Psychoanalytical Theory." Contemporary Approaches to Ibsen: Reports from the Fifth International Ibsen Seminar Munich, 1983. ed. Daniel Haakonsen. Oslo: Universitetsforlaget. 5 (1983): 39-47.
- Templeton, Joan. Ibsen's Women. Cambridge: Cambridge University Press, 1997.
- . "New Light on the Bardach Diary: Eight Unpublished Letters from Ibsen's Gossensass Princess." Scandinavian Studies 69.23 (1997): 148-170.
- Theriot, Ibry. "The Bitch Archetype." Journal of Dramatic Theory and Criticism 9:1 (1994): 119-133
- Thresher, Tanya. "Vinløv i Håret: The Relationship between Women, Language, and Power in Ibsen's Hedda Gabler." Modern Drama 51.1 (2008): 73-83.
- Tjønneland, Eivind. "Historiefilosofien i Ibsens Opptegnelser til Hedda Gabler." Et Skjær av Uvilkårlig Skjønnhet: Henrik Ibsens "Hedda Gabler". Ed. Anne Marie Rekdal. Oslo: Landslaget for Norskundervisning: Cappelen Akademisk forl, 2001. 149-163.
- Ulanov, Ann. "Jung and Religion: The Opposing Self." The Cambridge Companion to Jung. Ed. Polly Young-Eisendrath and Terence Dawson. Cambridge: Cambridge University Press, 1997. 296-313.
- Wells, Marie. "Ibsen's Personal Myth." Edda [Stort Ibsen-nummer] 1 (1997): 3-13.
- Weigand, Hermann J. The Modern Ibsen: A Reconsideration. New York: Dutton, 1960.
- Young-Eisendrath, Polly and Terence Dawson, eds. The Cambridge Companion to Jung. Cambridge: Cambridge University Press, 1997.
- Ystad, Vigdis. "Ibsen's Rebellious Women: Ibsen and Kierkegaard." Ibsen at the Centre for Advanced Study. Ed. Vigdis Ystad. Oslo: Scandinavian University Press, 1997. 135-152.
- Zucker, A. E. "Ibsen's Bardach Episode and Hedda Gabler." Philological Quarterly 8 (1929): 288-96.

Özdemir, Erinç. “A Jungian Reading of Ibsen's The Lady From the Sea.” Ibsen Studies 2.1 (2002): 34-53.